Metalsmith

spring/81 volume one, number three

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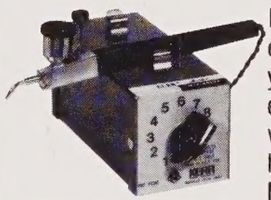

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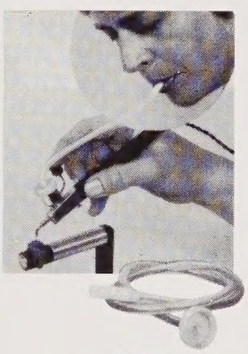

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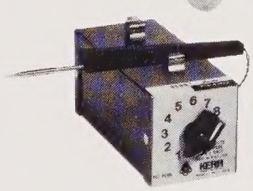

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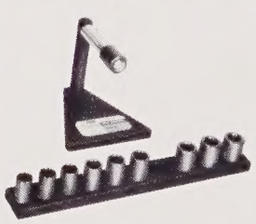

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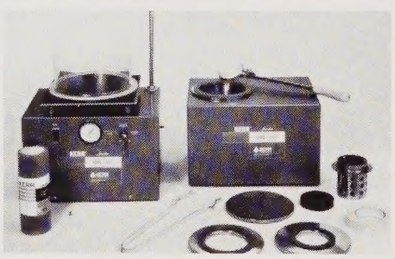

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National All-Media Craft Exhibition

An all-media exhibit of over 250 of the most creative, skillfully executed and visually stimulating crafts being made throughout the entire country will be on display at the Currier Gallery of Art in Manchester from June 20-September 7, 1981.

Regional Events

Affiliated groups of the League are sponsoring community craft programs. Offerings include:

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Jubilee 50 is going to be a landmark year! For more information on all of our events, write the League of N.H. Craftsmen, 205 N. Main St., Concord, N.H. 03301.

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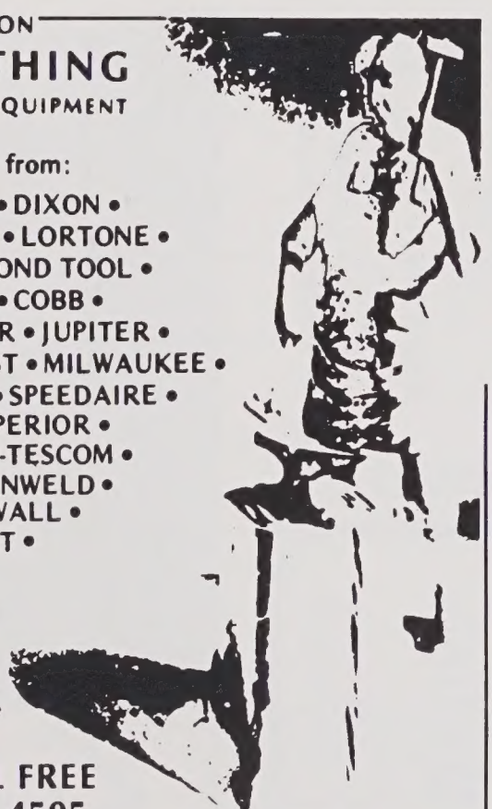

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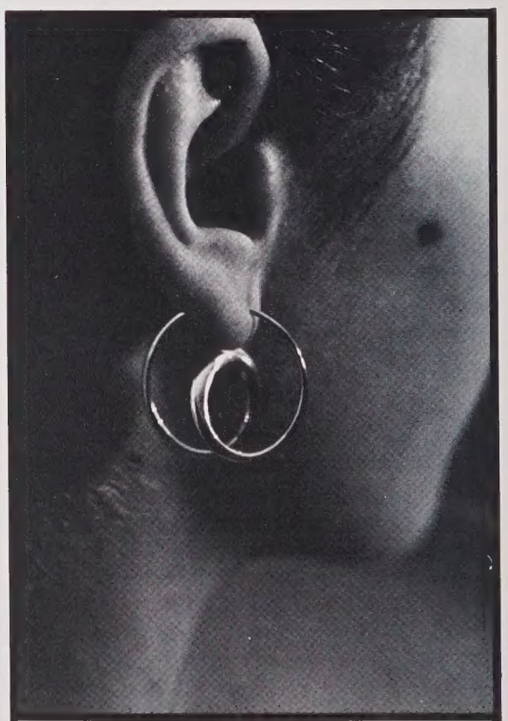

Etienne

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Metalsmith

spring/81 volume one, number three

Metalsmith

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Editorial

Among the forces conspiring to change the face of metalsmithing today is an increasing number of thefts of contemporary metalwork from studios, galleries and private residences. Thefts also plague traveling shows and collections. One, the Mathilda Geddings Gray Foundation collection, from which the *Imperial Basket of Lilies of the Valley* is featured in this issue, maintains a policy of touring smaller cities in the United States in order that more people can appreciate masterworks by Fabergé and his contemporaries. It is ironic then that this collection was recently the target of a major theft. A synagogue where five ceremonial pieces were recently stolen has commissioned the metalsmith to replace them all, a task which originally took five years.

The effect of such theft goes beyond the paranoia, feeling of loss, soaring insurance rates, tightened security and the necessity to redo designs. An attitude is emerging toward the materials which have traditionally been considered precious. Metalsmiths are beginning to question the use of gold and silver in their work, if these materials encourage theft for their melted-down value. This phenomenon is unique to metalsmithing, as it would be unthinkable to make ceramics without clay or blow glass without silica. Yet, plastics, wood, silk thread, even porcelain become viable alternatives for "metalsmiths" to use in jewelry, small objects and sculpture.

Coupled with the high price of precious metals, theft is forcing metalsmiths to redefine acceptable materials and working methods, thereby helping to redirect the state of the art.

Scheduling Note: After this issue we are making an adjustment in our publication schedule. The next issue you will receive will be mailed in August and will be called Fall 1981. After that, we shall continue to publish on a quarterly basis. Editorial deadlines are as follows: September 18 for Winter 1981/82, published in December; December 18 for Spring, published in March; March 19, 1982 for Summer, published in June; and June 18, 1982 for Fall, published in September.

SB

Cover: Tom Baker and Bruce Baker, *Red Tide* pin, cast in sterling silver, 14K gold scallop shell, banded agate, 1½x1¾", 1980. Photo: Erik Borg. Exhibited at the Fourth Annual Philadelphia Craft Show
Back Cover: John Marshall, *Glacier,* 1981, detail of hand texturing on silver. Photo: Steve Young

Letters to the Editor

Many letters are of interest to the entire readership. Unless stated otherwise, all letters received may be included in the "Letters to the Editor" section. Letters specifically for this section should be addressed to: Sarah Bodine, Editor, Metalsmith, *35 West 84th Street, New York, NY 10024. Letters should be signed and a return address and telephone number given. The editors reserve the right to edit for publication.*

Dear Editor:
Thanks for the copy of *Metalsmith*. It's first rate!
—Chris Tyler,
Nova Scotia Designer/Craftsmen

Dear Editor:
The article on "Crafts: Second Class Citizens?" by Bruce Metcalf in the fall issue of *Metalsmith* was absolutely marvelous. . . . Your first issue was also splendid in all other respects; you're off to a sensational start.
—Michael Scott,
Editor, *The Crafts Report*

Dear Editor:
Volume One, Number One of *Metalsmith* arrived a few days ago and I am delighted to have it for several reasons. First, it marks the maturity of the SNAG organization in the area of publications, and I am sure that it will do its part in making that society even more influential than it is at present. Second, I congratulate you for your hard work. Visually, the magazine is elegant, almost too elegant. I have the feeling that photo size can be reduced to get more images into the book. Third, I am glad to see that you are encouraging at least some articles that cope with the slippery question of the place of crafts in the art world. This is a subject we all need to think about deeply, because only when we are sure of our own identity can we then project this image clearly to others.

The subjects covered seem nicely balanced to include a wide range of interests. Thanks for the excellent treatment of the SNAG show in Helsinki. I hope others enjoy those comments as much as I did.

In the next issue, I hope there will be space for "Letters to the Editor." That kind of feedback is very important in keeping the magazine alive. I also hope there will be at least one article of a technical nature in each issue, as I think the readership would want this and find it interesting. I am not referring to the kind of cute shortcut substitutes to a little work which should better be kept quiet, but meaty writeups on real techniques.

Glad to see that you are getting support from many of our best suppliers.

So, many good wishes on the arrival of *Metalsmith*—I look forward with eagerness to those that follow.
—Oppi Untracht

Dear Editor:
Hooray—I love the new magazine! Keep it up. Informative, well designed—wonderful.
—Micki Lippe

Dear Editor:
I can't believe I haven't written sooner to congratulate you on the new *Metalsmith*. What promted me to write today was that someone was in who wanted to buy the last issue of the magazine. Could you send me a few copies to put out for sale?

I thought the first issue of *Metalsmith* was a huge improvement over *Goldsmith's Journal*. I liked the mixture of historical information as well as contemporary happenings. I liked the concept of Bruce Metcalf's philosophical article, although I thought his ideas could have been better developed and more thoroughly explored. I thought the idea of "A Metalsmith's Guide. . ." was terrific. The reviews were of a much higher quality than they had been in the past. Keep up the good work.
—Deborah Norton, *Director*
Gallery of Contemporary Metalsmithing

Dear Editor:
Whenever the new issue and the newsletter for SNAG come, I look through them carefully for reviews of books and for exhibition catalogs to add to our library. I notice that in the current issue of *Metalsmith* there are no book reviews, and though there are reviews of exhibits, no mention of catalogs. If it is possible, I think it would be a good idea to include with reviews the titles of catalogs and costs in the exhibit review section of the magazine. For example, the "Flux, Fusion and Fireworks" exhibit had a beautiful slide-format catalog which people who read the magazine might wish to know about.

I hope in the future you can include more of this sort of information for the benefit of those of us who like to keep informed on metalworking publications.
—Beverly B. Stafford, Librarian
Oregon School of Arts and Crafts

Opinion

A lathe is used to create forms in a variety of materials. Spinning is not a strange way to make a bowl or a pot. Wood, stone, plastics, glass, clay have all had their turn on a lathe of some sort.

Ever since the invention of the wheel, mankind has been busy using the lathe to make things. As a consequence, the world is full of objects that have a peculiar familiarity about them. They all exhibit evidence of subjugation to a merciless force which exerts itself from the center in a rotation mode and knows only two ways to go, clockwise and counterclockwise. There seem to be limitless varieties of forms that can be made. (At least this is implied, since we are still turning out rotation forms every day after 5,000 years.) However on closer examination one finds that there are only seven basic rotation forms—the disc, the cylinder, the nodus, the sphere, the unduloid, the catenoid and the torus. Even though these basic forms yield millions of variations, they still present a finite number of possibilities.

Considering the time and the number of people who have been producing rotation forms since the first wheel, one wonders if this generation of creative minds can add anything new to the rotation form syndrome. Rotation forms are very persuasive in that they are extremely cohesive, easily accessible and easily altered. One is seldom found alone. The basics are most often intermingled with one another. They work like a finely tuned fighting force. Like a pack of wolves, they get the job done. They impress.

Indeed, the rotation form syndrome has managed to influence the esthetic makeup of countless "beautiful" nuances in a finely tooled piece of rotation offering. We have been hero worshipping it for centuries: "Give me anything that is round, predictable, stable and trustworthy and I'll idolize it. It will be my beauty standard forever and ever."

The wheel has really whipped us around in more ways than one and now we are trapped. The circle has truly been consummated. First it was the wheel—the servant, now it is the wheel—the master. The influence is complete. The discoverer is the ultimate victim.

Needless to say, the rotation form syndrome has cajoled us into accepting only that perfection which comes with total predictability. There are no surprises. The forms themselves are much like a constitution without any chance for interpretation. If they are not perfectly round, they are not right.

It is arguable, of course, that these forms serve well enough as message bearers. But, if the messages get more complex than can be conveyed with a limited vocabulary, what then? The obvious answer is: move from the sandbox that has seven wood blocks into one that has more. After all, how long can a man arrange flowers with only seven species?

For the metalsmith who is supposed to assume the lofty role of working and developing form and its symbolic content, the remnants of rotation forms are really a sad legacy from times of industrialization of the globe. Once the wheel was a promise of a better tomorrow and elicited ample reasons for worship. Today it offers the esthetic equivalent of breaking a mechanical watch apart and observing the last quivers of the hairspring.

The wheel has its place in man's life, yes—perhaps forever, but it must become a servant again. Our esthetics must not be solely predicated on the ubiquitous rotation forms but must move on to something else. "Isms" have been the vogue of the 20th century, but no "ism" has had the same influence as the rotation in our quest to find beauty in our everyday lives. Seasons, cycles, orbits—even the imperfect spheroid of the globe—command reckoning from us in terms which are deep rooted throughout civilizations. These terms have become our crutches and are naturally very difficult to give up. The question remains: are we satisfied with the status quo, or should there be a concerted effort to seek alternatives?

In today's fast-developing world, only a few natural phenomena are left untampered. The artist's lot is to seek alternatives, to present the "ever new." In this century, it was sad to see that the Scandinavian silversmiths' efforts to rid themselves of the rotation syndrome by recurring use of deliberate asymmetry in their product designs still fell victim to rotation. Nevertheless, the objects that emerged from that short period of 30 to 40 years are the most beautiful examples of form without the usual overlay of surface decoration.

Silversmiths are notoriously the victims of industrial manufacturing methods and their concommitant esthetics. However, this is not a straight jacket for those who dare to make objects by hand. They are not choked by established methods but can find totally new ways to use tools and techniques. What to make is a harder question, which many have solved for themselves, and those who have not keep on making rotation forms by hand.
—Heikki Seppä

SNAG NATIONAL CONFERENCE
University of Kansas, Lawrence, KA
June 4, 5, 6, 1981

The Program of the Conference

Two Exhibitions & Special Presentation:
- Major exhibition of SNAG Members (Juried by Paul Smith)
- Exhibition of the 1981 Silversmith's Guild National Competition
- International Metalsmith's presentation and lecture by Max Fröhlich, from Zurich, Switzerland

Two Panel Discussions:
- "Regionalism in American Metalwork"
- "Interactions between Education, Business and Industry" (Trade Practices)

Technical Research Paper Presentation:
- "Quilloche and Ornamental Turning" by Kerner Bond Jr., Professor at Rochester Institute of Technology

Five Multimedia Presentations:
- Humanistic Technology vs. Technocracy by John Pirtle and Peter Handler
- NEA Tungsten Inert Gas Welding Symposium by Marcia Lewis
- Survey of Contemporary American Enameling by Martha Banyas
- Portraits of Himalayan Goldsmiths and Their Work by Hannelore Gabriel
- Interactions of Art and Technology II by Gary Nemchock

Museum Tour & More...
- Tour of the Nelson Museum of Art, Permanent Collection, Kansas City, Missouri
- Annual SNAG Membership Meeting
- 1981 Official Saw, File, Solder Sprints
- Barbecue and Dance

Conference Fees:

Students	$65.00
Members	$80.00
Non-members	$90.00

Includes: 2 dinners, 1 lunch and transportation to the Nelson Museum and all conference materials.

Conference Accommodations:
Single room: June 3, 4, 5, 6
Breakfast included: June 4, 5, 6
Linens & free parking
$56.00 per person for complete package.
Also available:
Hotels & motels in the area

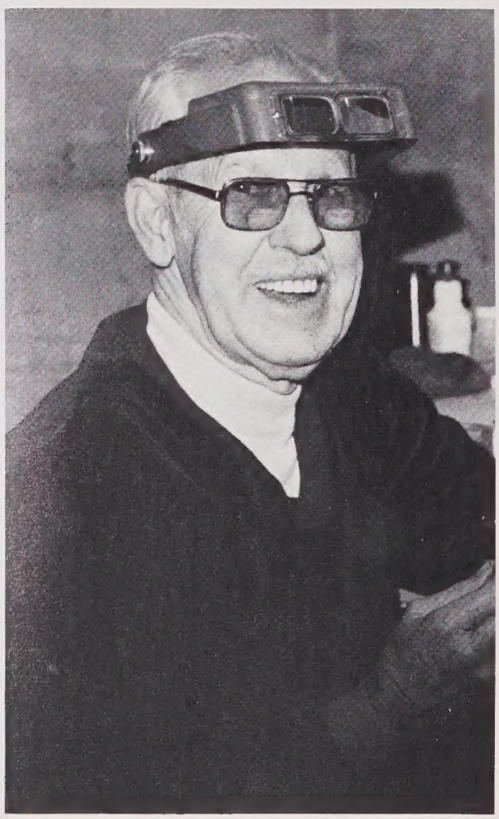
For Reservations & Information:
Julia Goldberg, Program Coordinator
SNAG '81 Conference
Continuing Education Building
University of Kansas
Lawrence, Kansas 66044

Phone: (913) 864-3284

Master Metalsmith: Carlyle H. Smith

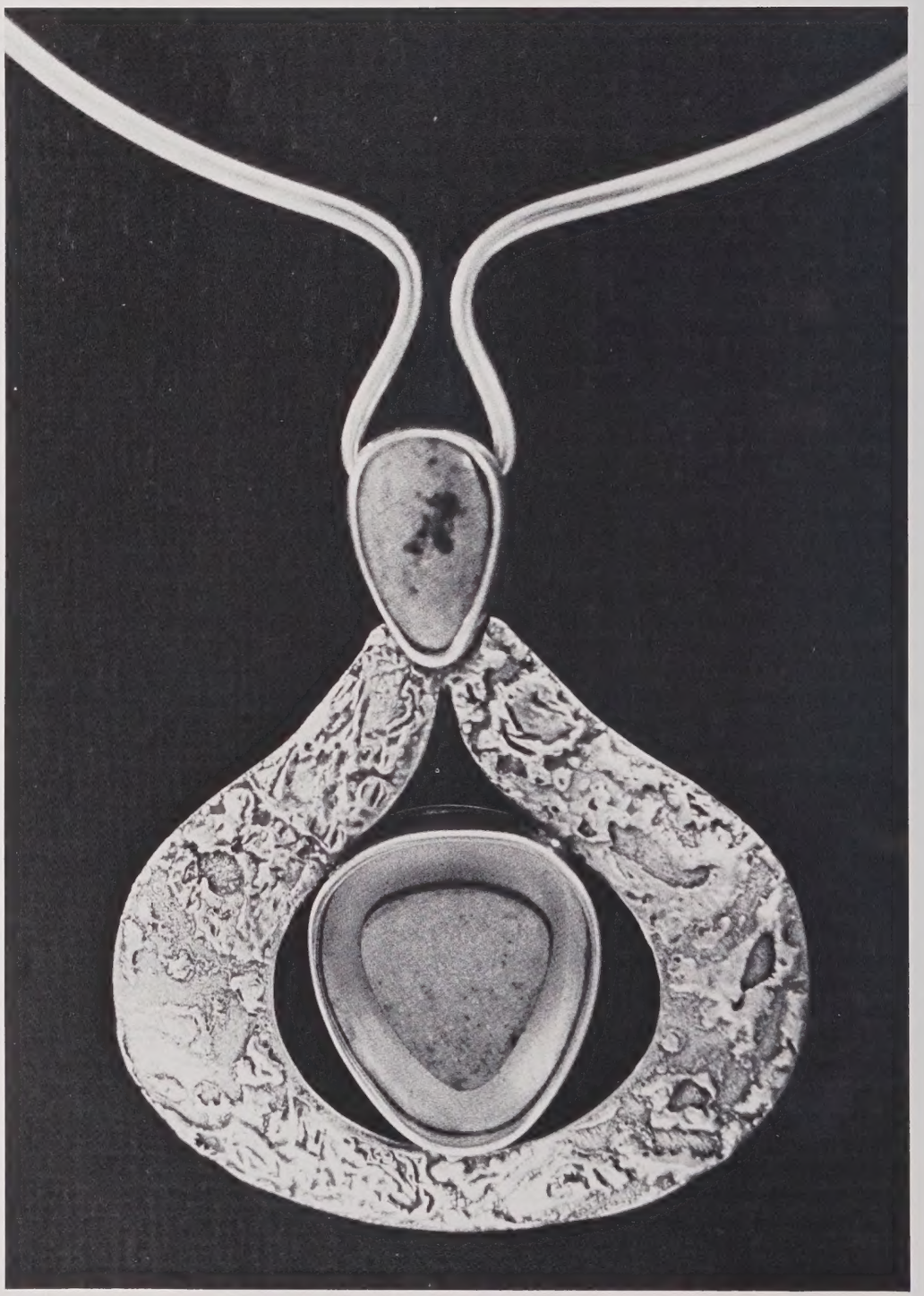
by Gary Nemchock
photos by Ellen Fogg

Pendant, electroformed, with small garnet; frame fabricated with sterling silver; electroformed unit, sterling silver, with 14K gold plate

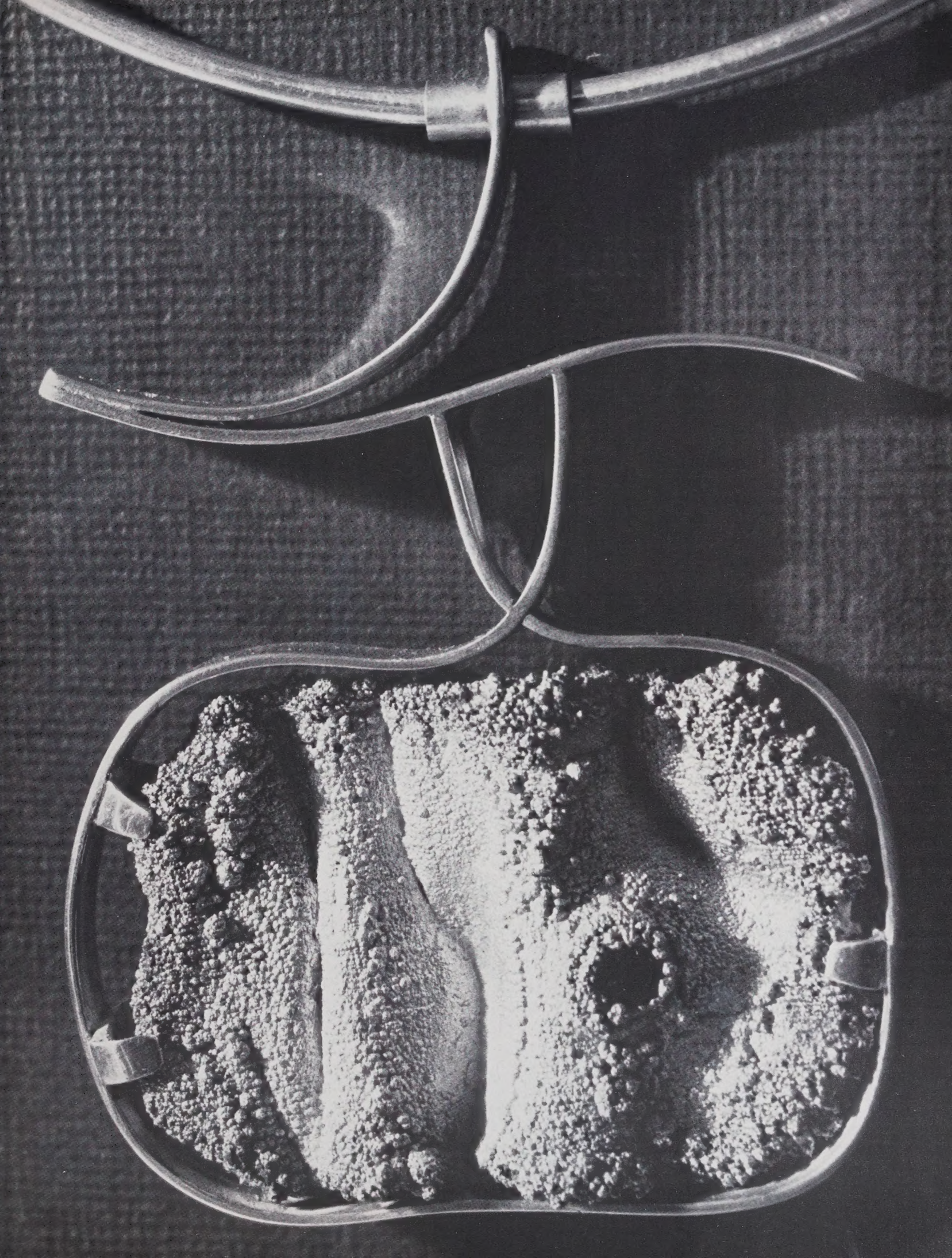


Carlyle Smith was born in the small manufacturing town of Torrington, Connecticut. While he was growing up, unlike some of his friends who looked up to the policeman, fireman, town doctor or lawyer, Smith's hero was the local jeweler. The jewelry store was located in the center of town and Carlyle used to like to go down and look in the window. He loved the gleam of the metal and the colors of the stones and could hardly wait for the window display to be changed to see the new jewelry designs. He made up his mind at a very early age that some day he would like to be a jeweler.

Smith's father was in the paint business, so, theoretically, Carlyle was supposed to be in the paint business also. Nonetheless, he dreamed of becoming a jeweler. When he was about



Pendant, sterling silver, electroformed, with two Cabochon turquoise



12 years old, his father established himself with the DuPont Company and the family moved to Woonsocket, Rhode Island. Woonsocket lies only 16 miles north of Providence, which is known as the jewelry manufacturing center of the country. The move delighted Carlyle because not only were there many jewelry stores in Woonsocket but there were also streetcars that ran from Woonsocket to Providence. Many afternoons were spent in Providence visiting the production factories as well as the large jewelry stores, such as Tilden Therber and the Foster Company.

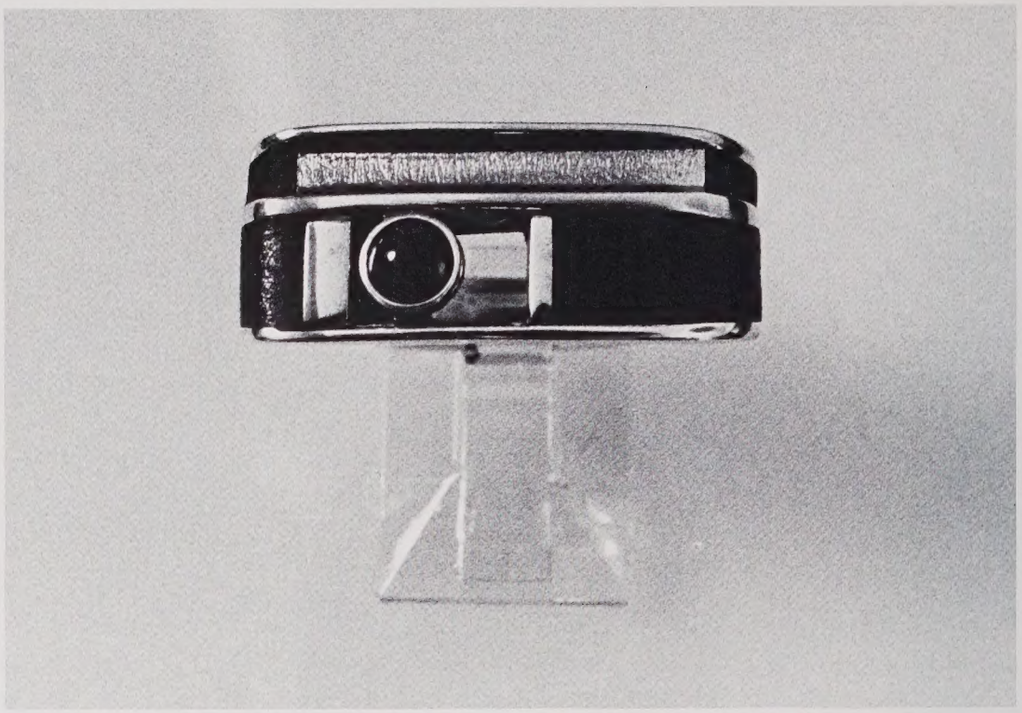
Jewelry Design Training

At this time Smith made up his mind that he wanted to either apprentice to a jeweler or study jewelry design. He discovered that the Rhode Island School of Design (RISD) had a Department of Jewelry and Silversmithing and soon he enrolled there as a major. During his freshman year, Augustus F. Rose was head of the Department. Rose is credited with introducing the study of metalwork (art metal, as it was called in those days) into the public school art curriculum. During Smith's sophomore year, Rose was hired by the Providence school board, which was in the process of building eight large junior high schools, to be head of the Department of Art and Industrial Arts. Because of the prominence of Providence as the jewelry center of the country, each of these new, beautifully equipped junior high schools had an art metal shop.

As graduation from RISD approached, Smith was convinced that he wanted to teach jewelry and silversmithing design. However, after his graduation, the country was in the depths of depression and there were no openings. So he took a job at a drug store soda fountain, where he worked long hours for little pay but considered himself very fortunate because he could stay in Providence and be near the action.

Apprenticeship

One day soon after graduation, Augustus Rose asked Smith to visit his office. Rose asked him if he still wanted to teach art metalwork or jewelry making in the Providence public schools. If so, he would have to qualify under what was then known as the Smith-Hughes Act. This meant that he had to be a wage earner in the field he was planning to teach for at least five years. Until then Smith had had no practical experience whatsoever. It turned out that Rose ran the Metal Craft Shop in Providence where he sold handmade jewelry and metalwork and employed a number of fine jewelers to do repair and special order



Ring, fabricated, 14K gold, with garnet and inlayed rosewood

Pendant, forged, sterling silver, with overlay design of inlaid turquoise, Apache basket design

Pendant, reticulated, gold, with five faceted stones

Pendant, gold frame, with turquoise and three small diamonds

work and commissions for various jewelers in Providence and Boston. Rose suggested that if he really wanted to teach Smith should work at his shop at the bench, under a master jeweler. Smith jumped at the offer and subsequently spent five years learning the art of hand jewelry making: casting, stone setting and finishing. Although as an apprentice he was very poorly paid, the experience influenced and enriched the rest of his life. Smith recalls distinctly how Mr. Rose would tell him that there is nothing like experience, no one can ever take that away from you. Smith did go on to teach in the Providence public schools for 12 years and was also an instructor at RISD during the summer months.

Family and World War II

Smith married and his daughter was born in Providence. During World War II he was sent to the American Optical Company in Southbridge, Massachusetts. At that time the work at American Optical was devoted totally to the Navy and the company was having problems with its employee training program. Smith managed this program until the end of the war. During this time his son was born, who now is also in the jewelry business as executive supervisor of the jewelers' guild stores in Texas.

Teaching Years

After the war Smith and his family moved to Princeton, New Jersey, where he established a course in metalwork and jewelry at Princeton High School. During this time he spent a summer studying with William Bennett, master silversmith at the College of Art in Sheffield, England. After two years in Princeton, he accepted a position at the University of Kansas at the invitation of Marjorie Whitney, chairman of the Department of Design. Miss Whitney was instrumental in helping to develop a B.F.A. program in jewelry and silversmithing at the University, the first such program at a state university in the United States.

Two years after the B.F.A. program was developed, Smith instigated a M.F.A. program, from which have emerged such graduates as Bob Ebendorf, Brent Kington, Condon Kuhl, Rich Helzer, Lee Hageman, John Satterfield, Klaus Kallenberger, Ron Wyanco, Richard Mawdsley, Mike Oliver, Jerry Krebbs, Ron Hickman, Bob Pringle and many, many others. These people have all gone on to successful teaching or arts administration positions. Another graduate Lois Etherington Betteridge has a successful studio in Canada, Bob Springer is now president of Green Jewelry in Kansas City, while Jim Connelly runs his own studio/business in Lawrence, Kansas. Smith's teaching philosophy has al-

ways been to give his students a full background in basic techniques and processes and after they have become proficient in these, to encourage them to experiment on their own.

During his years at the University of Kansas, Smith and his wife, Isabel, became involved in the exchange program with the University of Costa Rica and were directors at the University for a year. While there Smith also taught at the Academia de Beas Artis, introducing the first jewelry design course to a Central American university.

Monumental Works and Commissions

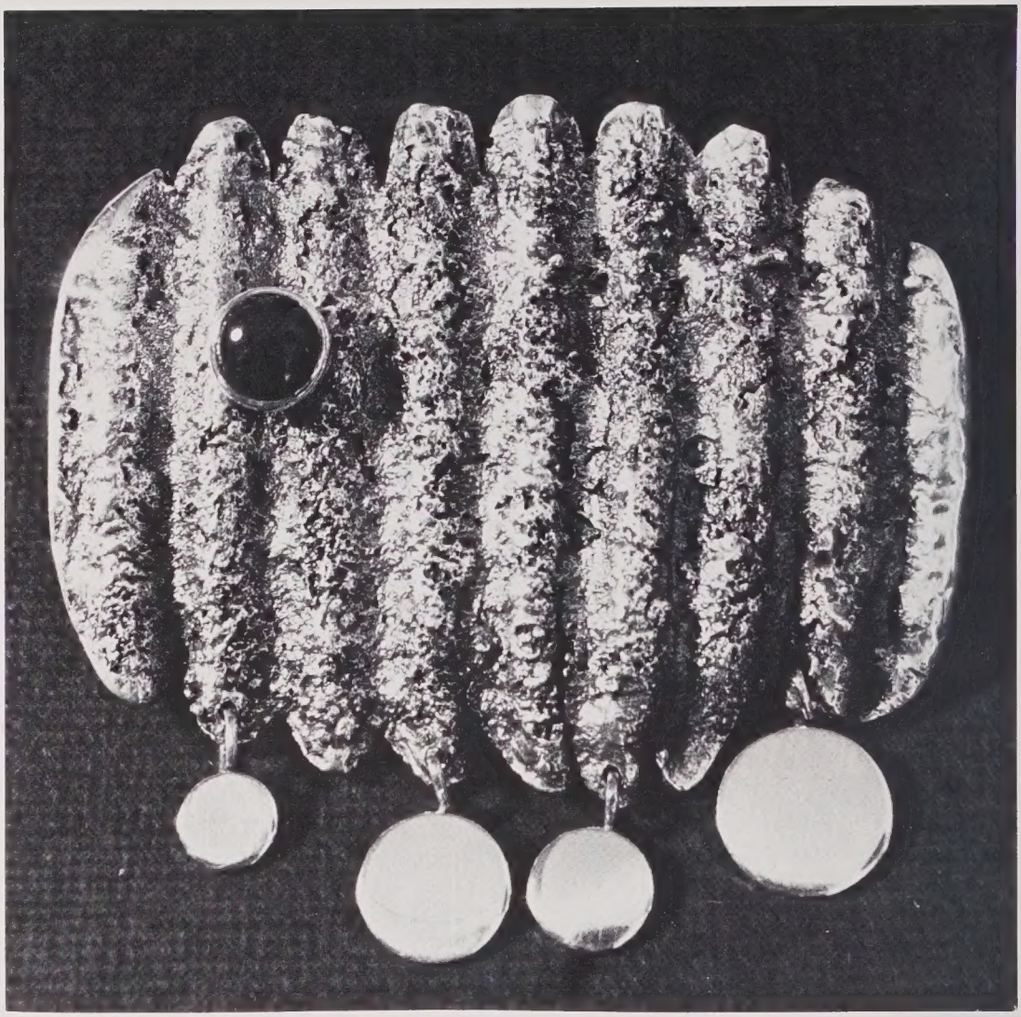
During Smith's year in Costa Rica, the Dean of the Art School, a recognized sculptor, was awarded a commission for a three-story high repoussé relief bronze sculpture to be installed on the front of the new Supreme Court Building in San José. As he was not sure of the metalworking processes, he asked for Smith's help. They worked together for over a year and Smith ranks this project as the most monumental of his record of accomplishments. Other outstanding commissions, the Pectoral Cross and Abbot's Ring, which he completed for the Abbot of St. Benedict's Monastery in Atchison, Kansas; a chalice made for a Marinole Missionary and a chalice made for the Trinity Episcopal Church in Lawrence stand out as highly successful designs. Smith also designed and fabricated the University of Kansas Chancellor's Collar and University Mace.

A Dream Fulfilled

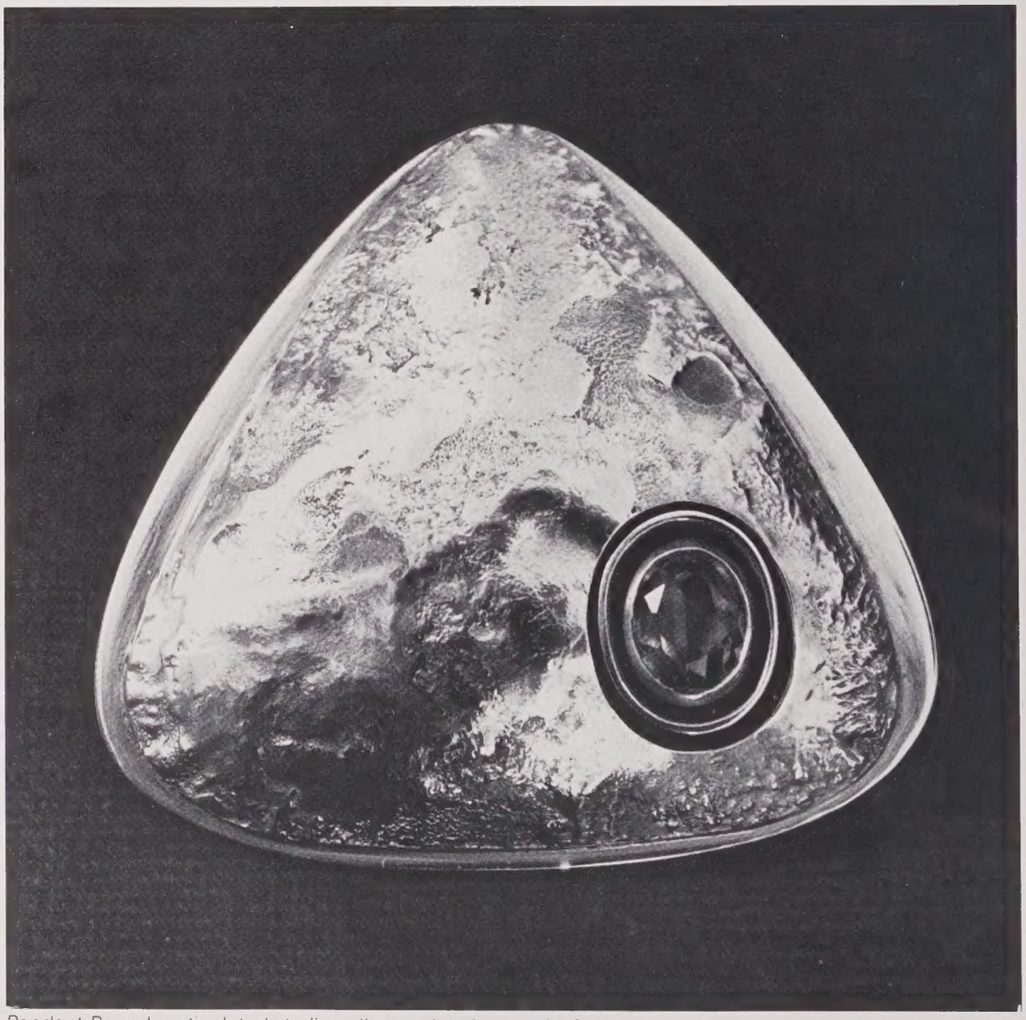
In 1977 Smith felt it was time to step away from teaching. Therefore, he relocated his home and studio in Albuquerque, New Mexico. He is now employed as a designer-jeweler for the F.D. Fogg Company in Albuquerque, the oldest independent jewelry store in the city. He works directly with Don Fogg, who has been brought up in the jewelry business and is as interested in commission work as well as in commercial jewelry.

Carlyle H. Smith represents the pioneer spirit that initiated and developed the major programs of study in jewelry and silversmithing design throughout this country. He has thereby fulfilled the dream of his youth for himself as well as for many other young metalsmiths who studied with him and were enriched by his vision.

Gary Nemchock is head of the Jewelry and Silversmithing Department at the University of Kansas.



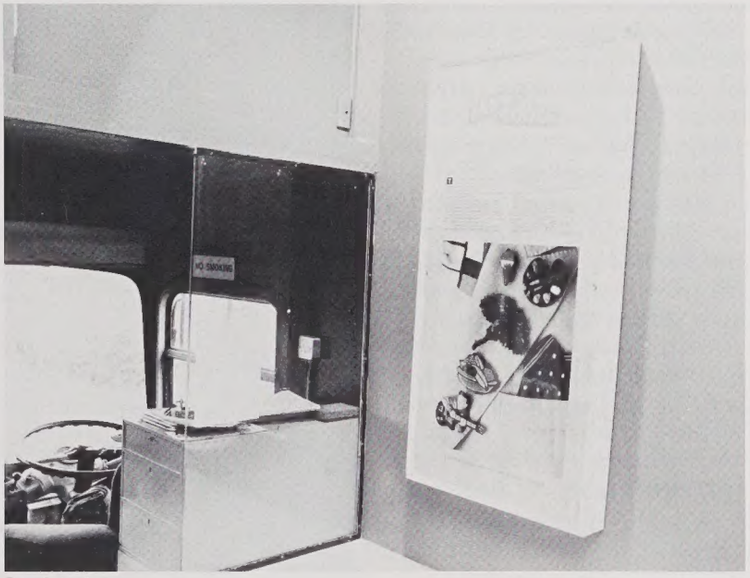
Cast Brooch, sterling silver with Cabochon garnet



Pendant-Brooch, reticulated sterling silver, gold plated, with faceted amethyst

Double-decker bus converted into a gallery

FANCY GOODS:
Ralph Turner's Collection of Popular Jewellery


Bus interior

The *Fancy Goods* exhibition of Ralph Turner's own collection of about 500 pieces of popular jewellery began to travel through Scotland in October of 1980 in a double-decker bus specially converted into a gallery by the Scottish Arts Council. In January, 1981, the show was removed from the bus and reframed to be able to adapt to a variety of exhibition spaces. It will continue to travel in Great Britain through the winter of 1981 and then will be available to tour abroad. For further information, contact: Ralph Turner, Exhibitions Officer, Crafts Council, 8 Waterloo Place, London SW1Y 4AT.

The following comments on the exhibition, its origin, and significance are extracted from the catalog published in conjunction with the traveling show.

Foreword by Griselda Gilroy

Ralph Turner was born and brought up in South Wales. He came to London in 1959 to become an actor and was on the stage until joining Ewan Phillips in opening his fine art gallery in 1964. A growing interest and knowledge of contemporary jewellery led him to open Electrum Gallery in London as codirector in 1971. Electrum's policy was to show the work of a new generation of jewellers—art-school trained and adventurous, who were to reexamine traditional aproaches to "jewellery." Ralph Turner built up contacts with jewellers throughout Europe and the United States and wrote Contemporary Jewellery, a Critical Assessment, 1945–75 *(Studio Vista/Van Nostrand Reinhold 1976). The Scottish Arts Council asked him to draw on this research and select an exhibition of contemporary work "Jewellery in Europe," which toured Britain from 1976–77. Lecture tours of Australia and articles in many art magazines and periodicals followed. In the meantime, Ralph Turner had left Electrum to become Exhibitions Officer at the Crafts Council.*

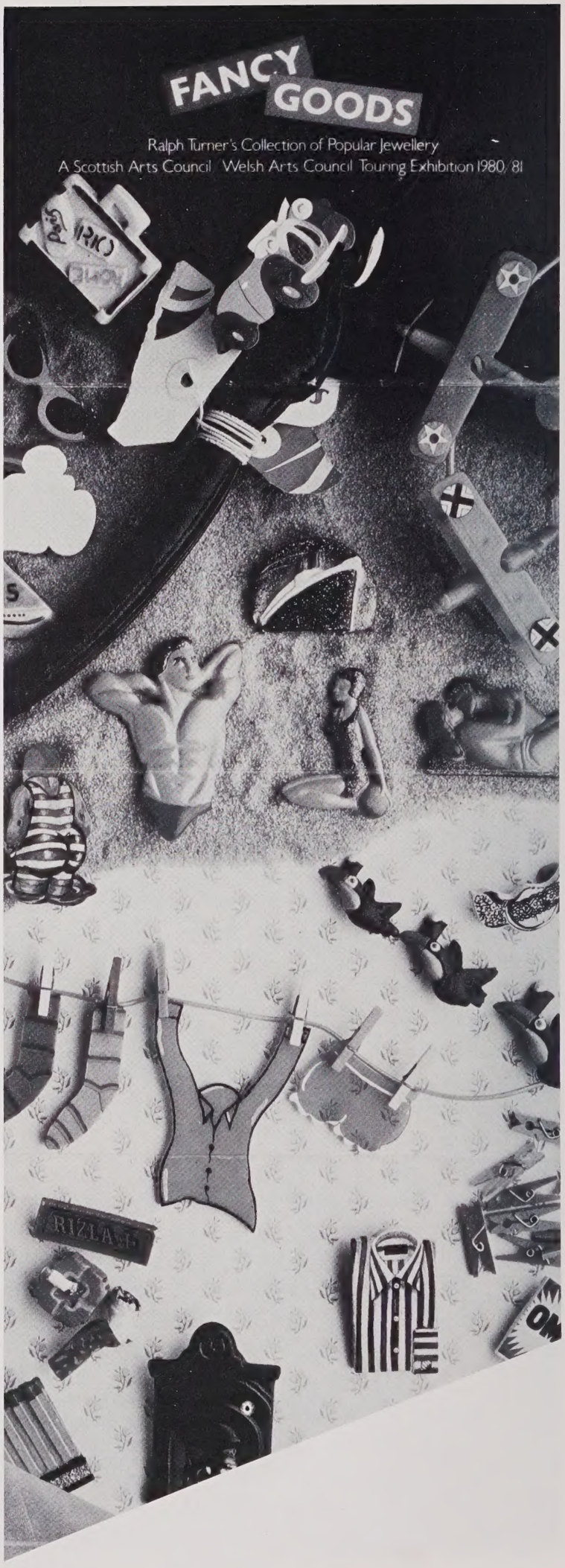
Parallel to his interest in "fine" jewellery, Ralph Turner has been intrigued by a very different area of jewellery activity, aspects of which are as akin to theatre and showbiz as to the art world. He had bought an "oxo" brooch from a stall in Oxford Street in 1969—very far removed from the refined, beautifully made and exclusive jewellery he was promoting at Electrum. Over the years, more pieces were added and a collecting policy had evolved which was flexible enough to respond to a fast-changing field. The essence of junk or fun or multiple or cheap jewellery is that it reflects changing tastes, fashions, trends and can be bought and discarded without too much soul-searching. Turner set himself an upper limit of 50 Pounds for any one piece, but most cost less than 10 Pounds and many less than 1 Pound. All the pieces must be wearable, but one of the early criteria, that a piece should be amusing, though still important, is no longer essential. Some of the work is beautifully made, but good craftsmanship is not of itself a criterion. Verve and style have it over technical perfection. Promotional badges were discarded as graphics as was hard punk jewellery which only achieves meaning as part of a total lifestyle. The collection as a whole does cock a snook at conventional jewellery. It demands a reaction, denies the notion of good taste, flaunts its cheapness.

Many of the makers of fun jewellery come from backgrounds other than jewellery—graphics, fashion design, painting, photography, pottery. Few of them use traditional materials; most use base metals or resin, ceramics, painted plaster and wood and even textiles, paper and cork. The pieces included here come from Holland, America and Australia. They were found in boutiques, department stores and street markets and were usually produced in small editions by anonymous makers.

When Ralph Turner began to collect junk jewellery, no one could understand this mental abberation —certainly not jewellers, even though the imagery in much of the work could be related very closely to the pop art of the 60s. Over the last few years however, jewellers have become interested in producing work for an enthusiastic market, both male and female, encouraged by new shops, such as Christopher Strangeways and Detail, run by Fran Robinson, the jeweller who gave you flying duck brooches. In response to a harsher economic climate, many young jewellers now produce ranges of multiple or cheaper work to complement their one-off pieces, to eash cash-flow problems and to test-run new ideas. The "fast-food" jewellery end of the spectrum now has the adrenalin and buzz that is generated by taking risks, an excitement that is reflected in Ralph Turner's collection.

Introduction by Laurie Taylor

Long before the organisers asked me to write a piece about Ralph Turner's exhibition, I was wandering around Dingwalls market in Camden. It's a peculiar place, sandwiched between Regents Park canal, Camden High Street and the Roundhouse. A lot of cheap tat—"Tomorrow's antiques today," announces one stall optimistically—but also a good hunting ground for the novel and the not-quite-trendy. Some of the stalls shelter in a cavelike structure, and in the back corner of one of these is a cardtable with about two dozen brooches set out on display. The usual favourites—Elvis,


FANCY GOODS
Ralph Turner's Collection of Popular Jewellery
A Scottish Arts Council Welsh Arts Council Touring Exhibition 1980, 81

Accordian-fold catalog from the *Fancy Goods* exhibition, 6⅝x32⅞"

Zappa, Brando, Thatcher, Thorpe. But with a difference. The attentive young man with a slight stutter who serves you calls himself Steve Future, and his card proclaims him to be an "Electronic Jeweller." A reasonable handle. For these brooches don't just sit on your lapel and stare blankly ahead, they're animated.

Steve has only to pick them up, reverse one of the two tiny batteries on the back and suddenly the eyes begin to flash. Frank Zappa's eyes glow red, Marlon Brando's green, Munch's screaming woman yellow. I hesitantly bought Frank Zappa. Four Pounds. Then back to provincial York and round to the jazz club in the Spotted Cow on Wednesday night. Not a trendy spot: the local musicians have been playing the same tunes—"Take the A Train," "Sweet Georgia Brown" and "Route 66"—to the same audience for years. But the flashing Zappa was an instant success.

By last Wednesday the saloon bar was beginning to look like a Christmas tree: behind the bar the proprietor of the place, Joan, pulled pints of Bass while Marlon Brando flashed green on her lapel; sandwiched on the other side between tenor and piano, singer Sylvia went into her special version of "Misty" with the eyes of her Astrological Leo keeping pretty well in time.

I asked people why they liked them so much. "Is it the electronics?" "No, I don't think so," they said. "That's nice though," said Joan. "A quick 'flash' for everyone as they come in." Then someone said, "I know what it is—they're a bit funny like all these things. Little jokes." He pointed to the sides of the bar. Dozens of those little plaques with messages like "Work is the curse of the drinking classes," "No women served here. Bring your own."

Little jokes. It's probably the best way to put it. You don't exactly laugh at those wooden plaques or the flashing Zappa or the squashed Oxo cube or the plastic bacon and eggs brooch: perhaps the largest expression they exact from an audience is a smiling recognition, a simultaneous sense of the convention upon which they draw and of the way in which it is being bent or broken. The Zappa brooch is, on the face of it, a routine enough example of those endless images of pop stars with which people decorate their clothes, declare their identities by association. But once endowed with flashing eyes, the brooch simultaneously makes a nice ironic point about both wearers and images. Zappa and Brando and Thatcher and Thorpe are mildly devalued along with those who wear their unilluminated images. It is a little joke about jewellery.

What is interesting about junk jewellery is that it takes its stand between two distinctive contemporary uses of ornament and self-decoration. On the one hand is the conventional usage which reaffirms a stable identity, which regards jewellery in the language of the trade as an "accessory," an accessory to other indications of social status: car, house, accent, clothes. Traditional popular jewellery rests alongside such features, is consonant with them in terms of the value of the material (gold and silver) and the quiet domestic appropriateness of the image (hearts and flowers and cameos). On the other hand, the punk revolution mounts its attack against every such feature. The beer-can tops, safety pins, toilet chains and razor blades directly confront conventional jewellery by violating its material and symbolic basis—they are not consonant background features but aggressively in the foreground and calculatedly offensive. In their early unincorporated state—before the days when it became perfectly possible to turn on the television and find Angela Rippon sporting a razor-blade necklace—they gained their purchase by totally dispelling the esthetic and commercial ingredients of conventional jewellery (the very word "jewel" itself) but still being identifiably part of that category by virtue of little more than their size and their anatomical distribution—on wrists and necks and ears and waists.

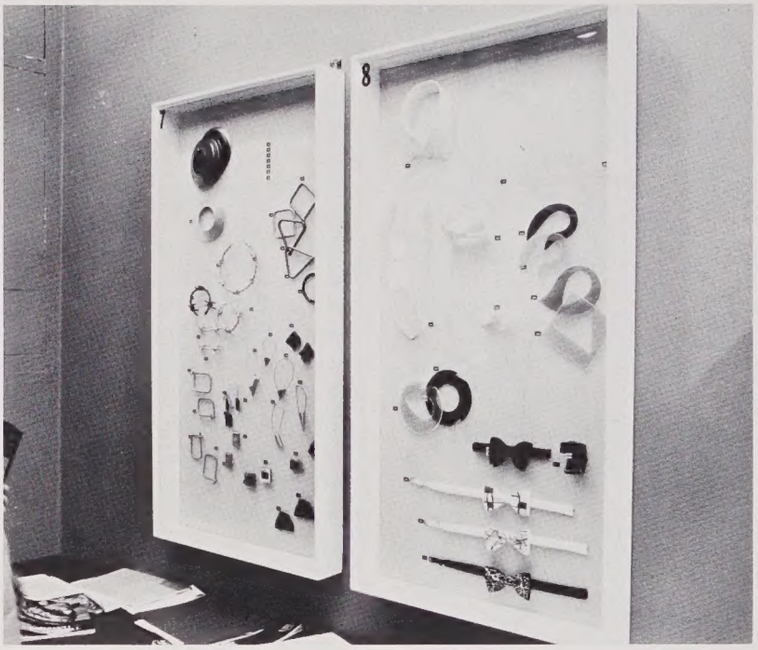
Junk jewellery on the evidence of this exhibition rests in a creatively interesting region between these zones. It modi-

fies the material basis of traditional jewellery rather than parodies it. The plastic and resin and aluminium and painted wood is recognizably a corrective to the world of gold and silver and platinum, but it does not, like the lavatory chain and the beer-can top ring, actually spit in its face.

This then is an exhibition of little jokes, of twists and turns upon conventions rather than confrontations with them. Most are puns—the use of an image in such a way as to suggest two or more meanings or different associations. Some of the associations have several layers to them—a network of background meanings upon which they revolve.

Consider, for example, Fran Robinson's three flying Guinness and toucan set of brooches. Its a perfect little joke which joins together two images—the familiar and friendly bird from the Guinness advertisements combined with the conventional domestic decoration for halls and stairways—porcelain flying ducks. It is fascinating to consider how many ways this little joke has been worked (if Guinness is good for you, think what toucan do, etc.), and not necessarily in jewellery. A friend of mine has managed this joke in yet another way. He has retained the original porcelain ducks, but twisted the idea into a little joke by having about a dozen sets of them, streaming backwards and forwards in their perspectival trios across his living room wall. (I mention this example because the joke by elaboration is not an uncommon way of transforming original meanings. The mod scooter, for example, with its crazy towering aerials and banks of headlights is an example of the same process, as is the mass wearing of badges).

Something of the same nature can be detected in Paul Martin's beer-can ring and ring box. It's a pleasant visual pun—open up an expensive-looking jewellery box and there, lying inside, embedded in the black velvet, is the completely valueless top of a beer can. A verbal pun as well, of course. The beer-can top is indeed a ring. And what a nice comment the whole thing makes upon conventional notions of marriage and engagement—upon the



Display cases inside the bus

lower middle class world of "diamonds are forever." And notice that unlike the punks who simply wear beer-can rings instead of jewellery, here we have a perfect example of the transitional nature of junk jewellery—parasitic upon both sides—getting its joke by setting an outrageous symbol within the soft velvet of a conventional one.

But it's easy to be too heavyweight about many of these pieces—to produce a "junk philosophy"—to make sense of them. For just as many of these little jokes lose their interactional potency when closely scrutinized—a quick glance and a light groan or a half-smile is all that is required. Their cultural point can quickly disappear if too much significance is pressed upon them.

My favourites are the miniaturised representations of commercial products: Heinz beans, Kellogs cornflakes, Gibbs toothpaste, Crunchie bar, Typhoo tea, H.P. Sauce, Brillo pad, Rizla packet. These are small insults to the real gods of our contemporary culture. And "gods" is right. It's fun to laugh at that which is often treated so reverently. But the fun is muted. You have to go to lavatory walls to find real aggression directed toward commercial gods. The inevitable comment on the Durex machine underneath the printed legend *Made to British Standard Specification B.S. 107*—"So was the Titanic."

These miniaturised products are far more respectful than that. Indeed, even if they make the product look just a little silly by placing it in an absurd context and by distorting it slightly (for example, a squashed Oxo cube on the lapel) the minutely accurate representation of the labels and logos and proportions is nicely flattering to the original designers. But there is another little joke in many of these pieces. For most of the products which are worn as brooches are just a little downmarket of their wearer.

Miniaturisation is of course a visual joke or pun, but many of these pieces get their special appeal from the exploitation of other sensory modalities. Some exploit smell or rather the lack of it—the very sight of Peter Tully's cigarette stubs hanging on a necklace produces a slight tension in the nostrils, just as does the sight of the ham and eggs brooch.

It would be easy to go on—there are hundreds more little jokes in this exhibition—those with sentimental childhood reverberations, (Geraldine West's wooden lolly earrings, John Garrihy's ice cream brooch and Judith Robson's liquorice allsorts necklace), those which rest on decades of seaside vulgarity (Conny Jude's bra and knickers, toilet seat, toilet roller and holder), and those which, with a nod toward punk, make artistic representations of that which seems least deserving of any such elevation (Gary Wright's spent match, Esther Knobel's safety pins, the paper clip). Hundreds of little puns which rest on overlapping images: earrings made out of ears, sets of pencils which would normally appear in a top pocket marginally displaced as brooches (Christine Gospodarczyk and Kate Johnston), car-parking tickets moulded in the form of a car (Harriet Mastboom).

Why do so many people love to wear such little jokes? I think there are two main reasons. One I have already mentioned, the desire to distance oneself from conventional jewellery which is as redolent of security and a fixed life style, as the semidetached house and the Marina. The other, I believe, is the desire to call attention to oneself without striking too pronounced a position. The little joke on the lapel or round the neck proclaims a mild sense of distance from conventional images but not a surrealistic subversion of everyday objects. It is something which tickles reality but leaves it undisturbed and is eventually as harmless and as comfortable as the plaques around the bar at the Spotted Cow.

Laurie Taylor is a Professor of Sociology at York University.

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1. Frans van Nieuwenborg and Martijn Wegman (Leiden, Netherlands), *Zip Necklace*, steel and fabric, 1974

2. Hans Appenzeller (Amsterdam, Netherlands), *Three Pin Brooches*, acrylic with map pin, 1978

3. Marea Staates (Doetinchem, Netherlands), *Pan Scrubber Bracelet*, 1979

4. Marion Herbst (Amsterdam, Netherlands), *Shower Tube Bracelet*, 1971

5. Susanna Heron (London, England), *Acrylic Bracelet*, 1976

6. Esther Knobel (London, England), *Safety Pin Brooch*, titanium and steel, 1977

7. Clancy Deroe (London, England), *"Mondrian" Bow Tie*, nylon and silk-screened cotton, 1980

8. Christine Eospodarczyk (Cardiff, Wales), *Paint Brush Brooch*, 1978

9. Maker unknown, *Light Bulb Earrings*

10. Maker unknown, *Painter's Palette Brooch*

11. Maker unknown, *Acrylic Brooch*

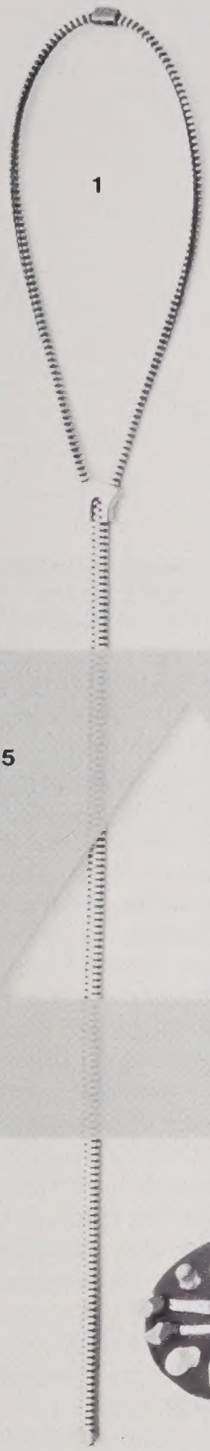
12. Robin Levien (London, England), *"Henry Moore" Earrings*, ceramic and gold leaf, 1980

13. Harriet Mastboom (Amsterdam, Netherlands), *Framed Postcard of Canal in Amsterdam with Detachable Boat*, moulded in acrylic, 1976

14. Maria Hess (Doetinchem, Netherlands), *Garden Hose Bracelet*, plastic, 1978

15. Stephen Rothholz (London, England), Barbed Wire Bracelet, anodized aluminum, 1978

16. Melanie Oudemans (Amsterdam, Netherlands), *Set of Peg Brooches*, steel, aluminum and acrylic, 1976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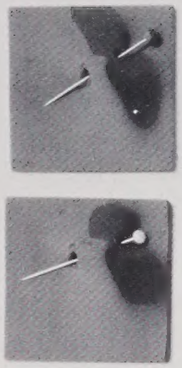
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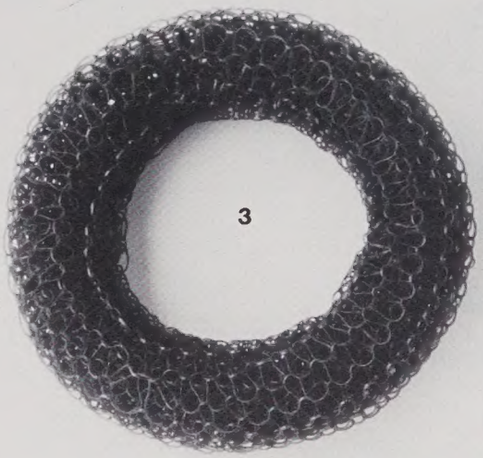
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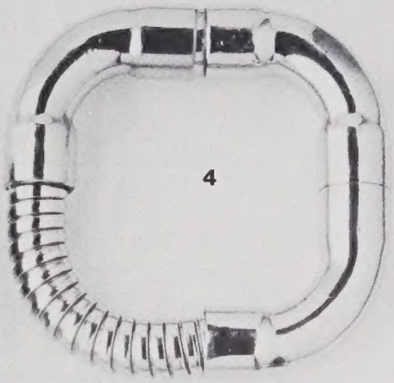
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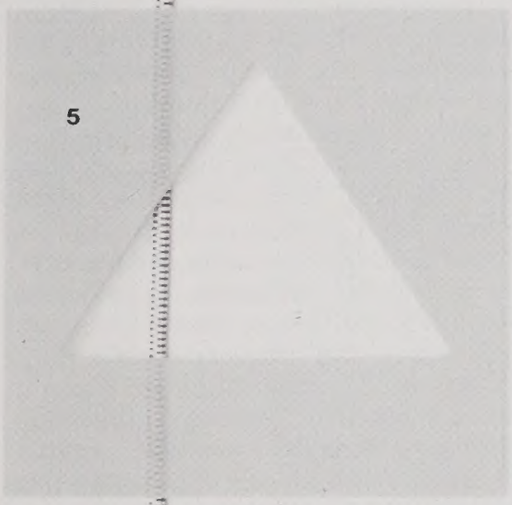
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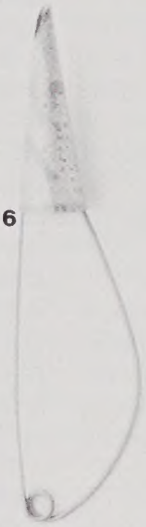
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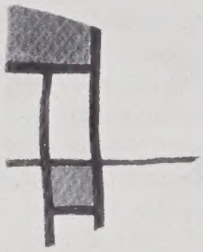
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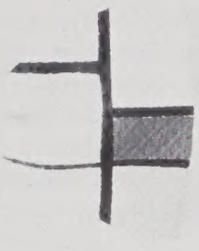

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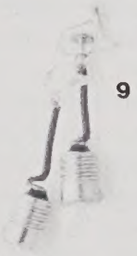
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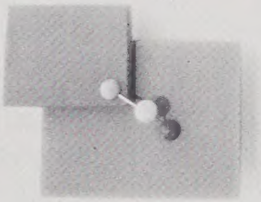
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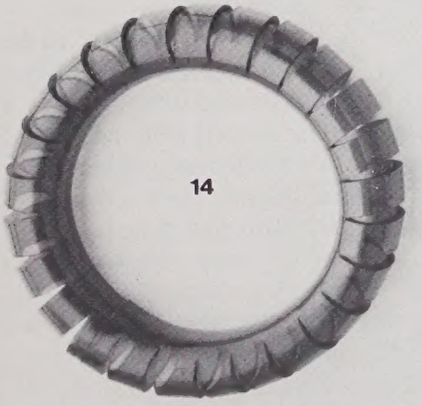
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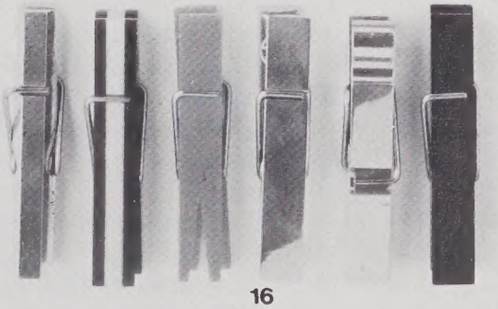
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What is Craft, What is Art?

by Henry P. Raleigh

Although not so intended at the time of writing, the following essay is in partial response to the thoughtful commentary by Bruce Metcalf in his "Crafts: Second Class Citizens" which appeared in Metalsmith, *Fall/80. One of Metcalf's points that I found deserving of particular attention was that for the crafts, "There is a separate language, and in some cases, a separate value system." This is undoubtedly true, but this separation of language and values is too often the cause of the "Five Weaknesses" of the crafts that Metcalf observes. I offer no solution here but hope that out of a definition of the problem at least one of two directions might be taken: to establish a separate critical language and value for the crafts or to clarify present language and value positions so that the crafts may be fairly seen in the current context of the visual arts.*

Michelangelo Buonarroti once advised his correspondents that he did not wish to be addressed as "scultore," a term that classed him with the craftsmen of his time. Leon Battista Alberti stated that his *Della Pittura* was written, in part, to raise painting from its lowly status as a craft. These may not have been the first voices to lay claim to a privileged position for the fine arts, but along with that of Leonardo they were among the most powerful.

This influence would begin a separation between objects called "fine" and those occupying an apparently lesser value plane called "crafts." It is clear enough that the distinction had not always existed. The early Renaissance artists were vexed by a prevalent attitude which indiscriminately lumped together all hand-fashioned objects. A French scholar in 1323, Jean de Jandun, found nothing unusual in grouping under the title "manuel artificers" painters and sculptors, metalsmiths and bookbinders, tailors and bakers.[1] The fine artists found it first necessary to break from the Scholastic concept of the "usefulness" of craft objects. A useful object might be good as such but it came to be considered that practicality was equivalent to the low and menial. An esthetic, artistic aristocracy was built on many of the same virtues that had made a social aristocracy: education (a cursory accumulation of abstract knowledge, as of mathematics), refinement (only the uncultured labored with hand and muscle) and money (the more something is valued the more it costs).

Eventually these ambitions split the ranks of the newly formed fine artists, arising as a conflict of painters and sculptors over whose art required the greater intellectual talents and the least physical sweat. The painters won, seizing the honor of being the "Queen of the Arts," mainly because one of their stocks-in-trade, linear perspective, involved a little arithmetic and because stone-cutting and foundry work were by no means occupations for gentlemen. The arguing and posturing were enough to almost permanently suppress the status of the crafts. A further result is that the written history of Western art has been dominated by an attention to painting.

We expect that a mature and valued art form is marked by the existence not only of its practitioners but also of two, distinct, nevertheless related, areas of speculation. One is a philosophy of the art and the second is independent criticism. The latter is a consequence of the belief that the art is of some immediate as well as lasting cultural meaning and therefore demands minds of superior sensibilities to act as intermediary between the art and its public. Neither of these apply to the contemporary crafts, which have not encouraged any serious study, and craft criticism, when it appears, is too often defensive of the beleaguered role of crafts in the visual arts hierarchy, while seldom taking any hard, evaluative stands.

Fine arts criticism itself has paid scant heed to the contemporary crafts. It is unusual for a major critic, chiefly engaged in the criticism of painting and sculpture, to concern him or herself with the crafts, save as an occasional aside to the heavyweight activities in the arts. An example of this is Barbara Rose, modern art critic and historian, who did, several years ago, offer an overview of American crafts because she observed a growing number of craft shows and galleries in New York City.[2] Her dismissal of the craft movement was swift and not untypical of the sentiments that prevail in fine arts criticism. Rose's argument was simply framed. There is no real craft tradition in this country to give a requisite credence to the increased production of

There is a temptation to respond, as did the classic critics, that crafts are often pretty to look at but they are, unfortunately, useful objects.

craft objects. One cannot renew what had barely lived in the first place. American crafts had momentary meaning when produced as a community utility; misfortune followed the effort to use them as a vehicle of personal expression. The crafts, without a tradition to continue, openly plagiarize the ideas, the forms and the images of the established visual arts. And worse, she goes on, "Rather than a craft revival what we are experiencing is a deterioration of techniques in the fine arts, as craft media and techniques infiltrate the so-called fine arts in their continuing search for technical innovation."[3]

Formal rebuttal to Rose's arguments is easy enough. Her attack is launched from a prejudice that hardly conceals historic ignorance, not to mention common sense. Painting and sculpture have no more nor longer a tradition in this country than do the crafts, less really, and the better part of American fine arts history is the plagiarizing of European art. Even where the critic tries to be open-minded, the lack of interest in information and historic background is all too evident.

A *New York Times* critic, Peter Schjeldahl, in a review of West Coast ceramics, writes: "'Craft' has long been a kind of dirty word in the New York art milieu, and mention of ceramics in an art context, for a New Yorker, is likely to evoke visions of craftiness and kitsch."[4] Schjeldahl, while calling for "more recognition" of ceramics, still sees it as an "odd phenomenon" and local to the West Coast.

The matter might certainly be left there—the crafts are not important enough an artistic event to command rigorous observation and treatment. However, several small but nagging problems remain. Some curiosity might be expressed over the reasons why a movement representing a return to one-of-a-kind hand-crafted objects should flourish in the midst of an advanced, machine technology, but a more perplexing question, perhaps because a human one, is asked by the craftsmen themselves—why isn't this an art? It is not at all easy to provide an agreeable answer to this. There is a temptation to respond, as did the classic critics, that the crafts are often pretty to look at but they are, unfortunately, useful objects.

Let's examine that principle of usefulness, a subtle doctrine that has leveled critical restrictions on craft forms. Use implies functional limitations that must always be observed, thus limiting as well as defining the formal manifestations of the object. A ceramic pot is a container of sorts, the function of containing determines to a certain extent structural and formal characteristics apart from the creative wishes of the ceramist. A metalsmithed object of body adornment, a ring or brooch, must conform to the needs of ornamentation and the requirements of the human body and comfort. None of this is unfamiliar and even the contemporary instructor of crafts will exert such criterion in teaching. But "use" is often an oblique, sometimes relative term. We drop functionalism easily in our contemplation of and regard for the craft objects of antiquity. What was more impractical and ill-conceived than a massive pair of gold ear plugs made for Rameses XI? Or a rather naively styled archaic Greek perfume bottle in the shape of an owl? Antiquity has value, and functional failure is forgiven in the aura of history and preciousness. Forgotten is the fact that paintings and sculptures once had "use," both architecturally and iconographically. Up to approximately the 17th century they were seen unblushingly in the context of the crafts. With no special hesitation we consider many arts in this fashion: primitive arts, Egyptian art —painting, sculpture, body and ritual ornament, utilitarian objects—all have "use" reference, all may be equally admired. The concept of usefulness seems more a matter of value judgement than a substantial ingredient in esthetic and critical concerns.

In this same respect, the term "design" has undergone an inverse value evolution. Once meaning "drawing," in particular a quality of drawing which carried much import in itself, design received its demotion in the 20th century when it was relegated to a theory of form organization in the "practical" arts. For a fine arts critic to speak of design in painting and sculpture is tantamount to rejecting the object out of hand. This semantic indoctrination is so complete that craftsmen still frequently regard their own objects within the much reduced esthetic frame of "designed" form.

Of additional interest for their involutions of

For a fine arts critic to speak of design in painting and sculpture is tantamount to rejecting the object out of hand.

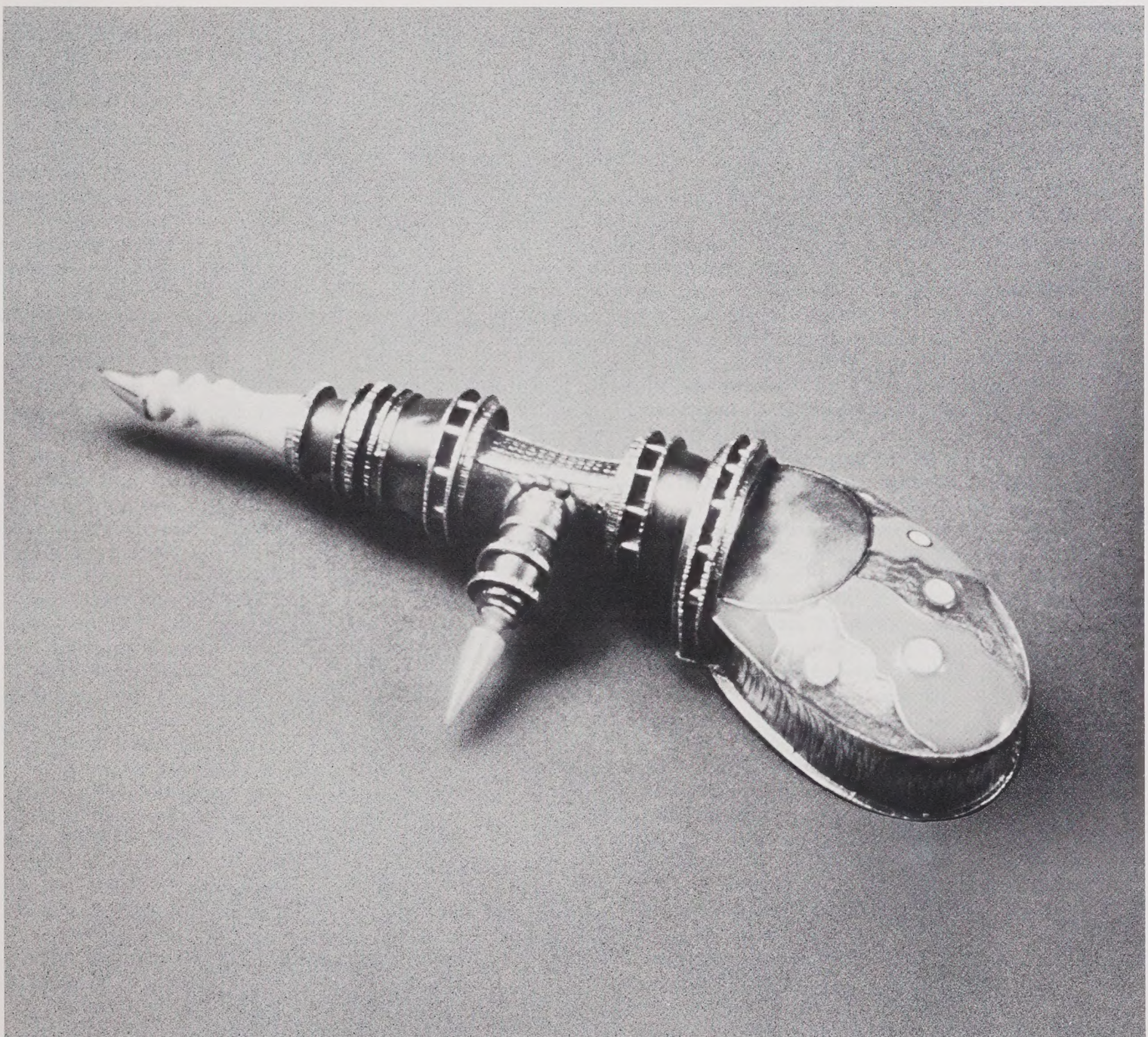
meaning and significance are the aspects of scale and so-called preciousness—seemingly mutually dependent functions when applied to crafts but mutually exclusive as given in the criticism of other art objects. We would probably be reluctant to hold that large scale is superior to small scale or that there can be, literally, degrees of value distinction between preciousness and, say, grandeur. The term scale is no more than descriptive, although it is most likely to be used in modern criticism as if it was a value attribute. In popular usage, preciousness may refer to small scale associated with a material, economic designation—gold- and silver-smithed objects can be precious, a ceramic form is seldom so. We know perfectly well that something does distinguish among objects fashioned against different problematic ends. And it does appear that these ends result in contrasts of scale and variety in material. However, these alone are not sufficient to alter esthetic merit or to diminish or enhance structural significance.

We are aware that scale, which, after all, is essentially a referral to the perceptual relationship of object to viewer, induces accommodations of change in structure as it is increased or decreased. This is, of course, as true of a painting sketch as of a sculpture model. Expansion or reduction of scale will nearly always necessitate some alterations in material, structure and spatial qualities of the object. In none of these cases is the formal incompatibility and resistance to shifts in scale interpretation thought of as a critical disadvantage, yet this technical feature, commonly concealed behind the rubric of "preciousness," has tacitly and effectively exempted the craft object from full esthetic consideration. Scale, as a consistent characteristic, may serve to categorize types of artistic forms but not to discriminate in respect to their value. Preciousness might better remain a monetary measure.

Physical materials can carry a weight in critical estimation apart from their extrinsic worth. So too can the techniques that exploit them. Justification for this is difficult to find, evidence for it ample. Early modern painters and sculptors encountered some objections not only to their radical stylistic notions, but to their radical materials as well—collage substances, plastics, found items. For a brief time painters regarded acrylic paints as "commercial," before they were acknowledged as the most suitable medium for the surface effects of Pop and Minimal painting. Craft materials, on the other hand, carry a continuing stigma for being materials used in the crafts. Literal preciousness has a damaging connotation in reference to craft employment of precious and semiprecious stones and metals. Materials and techniques now accepted and widespread in the fine arts—the same collage ingredients: feathers, fabrics, plastics—become alien or seem affected and are derided in craft combinations.

Artistic intention is a double-edged weapon that may, in criticism, cut down the craftsman no matter how he turns. Where "usefulness" is deliberately renounced, as in nonfunctional ceramic forms or body ornaments made outsized and impossible to wear, the objects are dismissed for their misdirected intentions and/or failure to achieve the integrity of material. Some confusion in criticism seems to occur when craft intentions spill over their supposed boundaries—that is, where the objects cannot be perceived as having a functional intention or have obviously obliterated functional intentions. Peter Voulkos, for example, innovator of the anti-pot pottery form, is claimed by both sculptors and ceramicists as one of their own. Yet Mary Frank, who works largely in ceramic materials, such as terracotta (craft material) but produces semi-figurative, symbolic forms (sculpture's domain), is only a sculptor. An enamelist who paints the interior surface of preformed copper bowls to be wall-hung runs the overwhelming risk of being labeled a decorator of ashtrays; the painter who stripes the exterior surface of a prestretched canvas takes no such critical chance. What constitutes the quality of painting or a painterly problem does not apply equally to crafts. Similarly, certain technical processes, those highly mechanical and machine controlled and those where final appearances are subject to unpredictable factors, have little negative value in the fine arts but may be held as demonstrating the inferior limitations of craft activities.

Simply an attempt to remove the linguistic value



Jamie Bennett, *Up, Up over Blue Ridge Mountain;* also called *You Can Close Your Eyes and See Me,* pin, silver, 18K gold, enamel, ivory, coral, 2⅛x5⅝". Photo: Bob Hanson, Courtesy American Craft Council

One salient problem standing in the way of a craft esthetic has been that its critical language has been developed around technical criteria to the exclusion of too many other formal questions.

prejudices that are embedded in the range of terminology that separates the crafts from the fine arts does not, at the same time, guarantee to the crafts their rightful location in esthetic and critical speculation. Photography is now undergoing a discovery by critics and estheticians, and for it, too, a revision of critical language has been found necessary in order to provide an adequate means of description and analysis. We might recall that French Academicians in the 19th century petitioned the State to withhold any recognition of photography on the ground that it was merely a mechanical art—much the same designation that had plagued painters and sculptors during the Middle Ages and bound them to the craft guilds. Crafts, or that portion of them which are made to be seen in the same critical light as any other art object, are deserving of responsible criticism, their esthetic rights and wrongs fairly explained and justified. The best of fine arts criticism represents this ethical practice; it should hold as well for crafts criticism.

It is time to examine more closely the practical language of criticism and lay aside the bias of esthetic study, much of which stems from the loaded discourse of criticism. Granted that these tasks could be accomplished if art philosophers and critics were willing, but is there any reason to do so now if none was recognized before? I have no answer to this question here other than hoping to raise a few of the contradictions that exist in our regard for the craft object and the fine art object.

A case-in-point can be observed in the accompanying illustration. No defense is offered for or against this object, it is simply an example of the curious distinctions drawn in contemporary criticism. What kind of critical approach can be taken in an analysis of such an object? The criterion of technical performance, the craft skill of any art, may be accepted as axiomatic and having admitted that, dispense with it. One salient problem standing in the way of a craft esthetic has been that its critical language has been developed around technical criteria to the exclusion of too many other formal qualities, many, from an esthetic point-of-view, of greater interest. Function does not enter into this consideration of the object, for the element of usefulness has been virtually eliminated.

That clears the critical air a bit while reviving, undoubtedly, the nascent controversy between traditionalists and modernists in the crafts—a debilitating issue and one that retards the emergence of a proper craft esthetic. We might apply the most ordinary of measures to the object, that of its stylistic references. This is probably the manner in which we initially see this as a craft object and not sculpture. It does not belong to any of the known sculptural styles we are familiar with in modern art, although its abstract references position it in a contemporary time period and ally it to other objects known to exist in the current craft movement. Its size, too—no more than five inches long—and lack of base, also place the object in a scale format associated with craft forms. There is nothing so far in this that necessarily condemns the object.

We may next note that this object bears strong overtones of the recently resurrected patterns and colorations of Art Nouveau. This style influence may be traced through a fair amount of recent craft objects and is normally disparaged by fine arts critics who view this and Art Deco references as having been unimaginatively stolen from painting and sculpture. They ignore that these have been, in turn, lifted by modern fine arts from an earlier moment of craft and design. Still, the object's form itself is not at all reminiscent of Art Nouveau's naturalistic formations and might be reckoned with in different terms.

With little comment on the materials used or manipulative techniques we can be cognizant of a good deal of variation and richness within the structure and detailing of the object, all of which are purely formal attributes, quite like those that might be revealed by an ordinary exercise in criticism of any object of art. But criticism, if it is to have any impact on esthetic conjecture, should go beyond the descriptive and try to show something of the significance, intrinsic or theoretical, of the forms of an art. It is at this point that the object in question poses a problem and it is difficult to say where it resides—in the object or in the critic.

In some respects the essentials of this dilemma

. . . craft criticism, when it appears, is often too defensive of the beleaguered role of crafts in the visual hierarchy, while seldom taking any hard, evaluative stands.

may be those that have so hindered the growth of a fair perception of modern crafts. We do experience a doubt concerning the critical frame of reference in which to see this object, and more, a persistent suspicion that the artist may share a similar uncertainty. This again is the bothersome issue of artistic intention — what exactly is the object meant to be? Paradoxically, such a quandry does not usually occur in fine arts criticism, even where avant-gardism has explored the idea of surrogate art objects and the finer divisions between art and nonart. As artistic intellections, all of these have been, with little trouble, absorbed in criticism by expansions of the conventional definitions of the fine arts. We will not, in criticism, treat a painting as if it was a sculptural object nor a piece of jewelry as an architectonic structure. There have been developed over time contexts of critical and esthetic discourse more-or-less appropriate to each kind of art, depending on its technical and expressive features. However, the object studied here is not jewelry nor a painting nor can it be seen as exhibiting the structural systems and dimensions that have come to be identified with abstract sculpture. We lack a useful context of words, references and clearly felt values. There is something of a quasiceremonial suggestion to the object, yet we know it is not an icon, it has no ritual use. It may be likely that the pseudoritualistic function signaled by this and a large number of contemporary craft objects represents a futile and inherently unnecessary search for a raison d'etre, a self-conscious justification for forms that might well stand on their own right as art objects. This indecisiveness could account then for otherwise inexplicable aspects demonstrated by these objects: a tendency for material of itself, as an ivory shape or a stone, to portray a singular identity that is apart from its contribution to the totality of the form; for a frequent compromise between implied function and none whatsoever; for the strictly ornamental, extraneous appearance of "jewelry" items.

Is this, too, spoken out of value prejudice? The sense of a quality possessed by this object has not been satisfactorily explained. The same cues that have removed the object from the realms of our familiar form categories are those that hint at the definition of another sort of formal category. It is possible that with information gained from an objective critical exploration there may be found something new in our apprehension and conceptualization of art objects, some revision in our esthetic and critical conventions of scale, of tactility and an altered perception of form that would awaken an unremembered and ancient feeling for the mysteriousness of objects.

Afterword

I am conscious that my critical review of the above object has fallen short of conclusion. Although I attempted to dodge such responsibility by stating that "no defense for or against" would be offered, an injustice is nonetheless performed. Therein lies the problem of language and the weight of value prejudices and the exclusions it bears. A nonfunctional object that cannot properly be identified as sculpture or an architectural monument causes linguistic (not visual) confusion—the critic finds an insufficient range of neutral words and meanings to clarify critical judgment. It is not a new language that is needed but new and unbiased methods of use. This is certainly possible, after all, we have traveled some distance from this definition of "artiste" from the 1694 dictionary of the French Academy: "one who works in an art, said particularly of those who are chemists."

Footnotes

1. See Andrew Martindale, *The Rise of the Artist*, (London: 1972), pp. 9–10
2. *New York Magazine*, June 19, 1972. pp. 71–72
3. *Ibid.*, p. 72
4. *The New York Times*, June 9, 1974. p. 19

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Peter Carl Fabergé: Imperial Basket of Lilies of the Valley

August Holmström, workmaster
Gold, silver, platinum, nephrite, rose diamonds, pearls
Prior to 1895 • Height: 19 cm

When Fabergé's hardstone and goldsmiths' shops began producing small bouquets of flowers in vases or baskets, he was merely carrying on a Russian tradition dating back to the 18th century. According to Dr. Géza von Habsburg (G. von Habsburg-Lothringen and A. von Solodkoff: *Fabergé, Court Jeweller to the Tsars,* London: Studio Vista/Christie's, 1979) there are diamond-studded flower models from that century still to be seen in the Hermitage and the Kremlin Armoury Museums.

Russian winters are so long and dreary that extreme importance is placed upon the flower as a harbinger of spring. Not only does the flower symbolise good luck to the Russian; it also symbolises the renewal of hope. It stands to reason that, with such a short growing season in Russia, Fabergé's eternal flowers were quite well received by the ladies of St. Petersburg society, especially at Easter.

Because the lily of the valley is the harbinger of spring, and because it was the last tsarina's favourite flower, the iron merchants of Nishnii Novgorod decided to commission "something special from Fabergé's" as a coronation gift for the new empress. They commissioned a basket of lilies of the valley. The work was executed in the atelier of August Holmström from Fabergé's design.

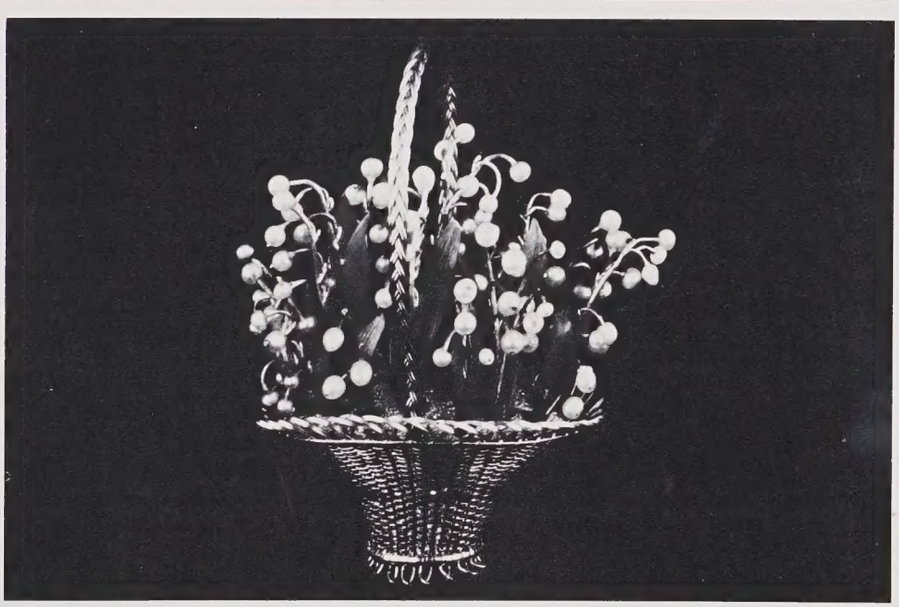
This basket of lilies of the valley is one of Fabergé's most famous and ambitious flower creations. Here realism, instead of flights of fantasy, is the key to work. In his flowers, Fabergé always strove to imitate nature and his craftsmen employed every method of the goldsmith's and lapidary's art.

The basket itself is quite simple. It resembles woven straw, however, the material used to imitate the straw is gold. Nestling within the basket is a cushion of "moss" fabricated from green gold and platinum wires which have been clipped, polished and annealled. Springing from the moss are 18 nephrite leaves, broad, thin and realistically veined. One leaf overlaps another so cleverly that the eye is fooled. Those two leaves happen to be one piece of nephrite! Arising from the leaves are 19 flower stalks of finely chased gold, bearing innumerable blossums and buds of pearls set with rose-cut diamonds in silver crowns. The whole design and intrinsic craftsmanship is stunning in its simplicity. The basket fits into a special presentation box covered in purple velvet which bears, on the front, the enamelled and crowned cypher of the Empress Alexandra Feodorovna surrounded by the chain of the Order of St. Andrew.

The basket became one of the Empress's favourite pieces and it stood upon her desk until 1917 (cf. *Stolitsa i Usadba,* 1914, Biblio. no. 24).

Norbert E. Raacke, Jr., Curator • Mathilda Geddings Gray Foundation

Imperial Basket of Lilies of the Valley. Photo: Christian E. DeBor



Basket of Lilies of the Valley, 80 mm. This smaller version holds 24 sprays of lily of the valley, each with finely engraved nephrite leaf; the flowers of pearls are pierced by a fine gold thread and sit atop gold stems. They are arranged in a finely woven gold basket filled with green gold worked as moss. This basket belongs to the *Forbes* Magazine Collection, New York. Photo: H. Peter Curran, Courtesy the *Forbes* Magazine Collection

Hermann Schafran: Design as Evolution and Organization

Hermann Schafran is a goldsmith who lives and works in Mannheim, Germany. He was interviewed during a recent trip to New York City by Keith Lewis, a graduate student at SUNY, New Paltz.

Lewis: What were you involved with before you started working in metal?

Schafran: I tried to be a painter, but I was married at the time and had problems with my wife about my ambitions to paint. I would paint in long stretches, ignoring my private life. When the work was finished, then for a few days I would concentrate on living, eating, going out and so on. Normally the work makes me feel very nervous, and when I get it ready I feel very much stronger.

Lewis: Nervous? Why is that?

Schafran: Well, because while you are working you get more and more ideas. If you have one idea and work very hard in that direction it opens up the field to other things which have to do with it.

Lewis: This must be especially true for you since you work in such an evolution.

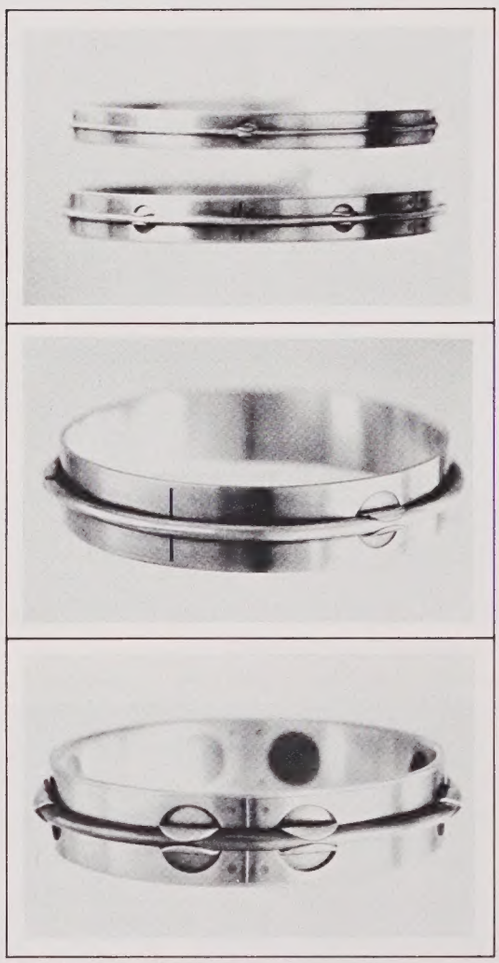
Schafran: I see everything as an evolution. That opens more possibilities.

Lewis: Where do you stop this process?

Schafran: I stop when I am exhausted, not before. Most of the jewelry I am doing now is from sketches, maybe three years old. Mostly they are changed a bit, but the basic ideas come from about 3,000 sketches that I did in three weeks, working morning to night without talking to anyone. What I was interested in at that time was basically one thing: the cube, and I am not finished yet.

Lewis: Tell me about how you approached this.

Schafran: I was drawing cubes with different ways to intersect them. This sounds very simple and easy and if you have some experience in drawing you wouldn't think you would have any problem drawing every situation of the cube. But if you do this for some weeks you see there are possibilities which you can't draw, you can't get them in your head. You can just get a bit of them but you can't realize them. So you have to make a model. Although I did them for example with only one cut through the cube, I did some with up to four cuts, and I made different sketchbooks with them. If you concentrate on one such idea it will evolve from one thing to another without a break.



Bracelets

Lewis: Do you think when you start drawing again that you will repeat this process?

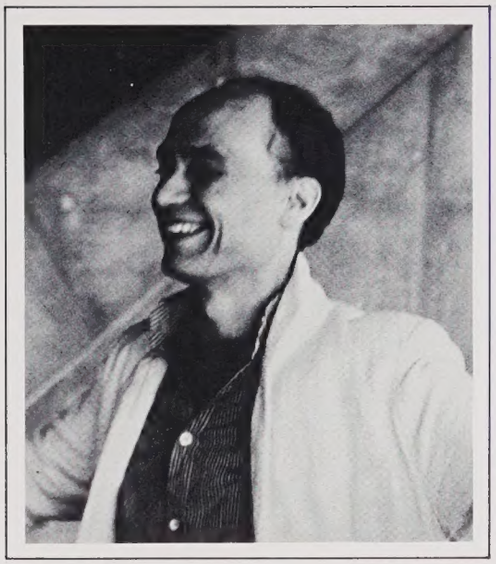
Schafran: I haven't started drawing again yet, not until I am ready to move on from the problems of the cube. When I start another thing it may be absolutely different. But I am nearly finished with the cube (or I am tired). I see not an end but a point where I can change it.

Lewis: How do you see this form evolving?

Schafran: I told you I have made my cut through the cube from one edge to the other, through the space, and if you turn that 180 degrees you get a form which looks very different from the cube. If you take five of these cubes, cut them, turn them 180 degrees and put them together, you will get a pentagon. This is the point where I first wanted to stop. In this way I found out the construction of the pentagon. Of course, it existed already but I didn't care about that. I wanted to find out about it on my own, and in my own way.

Lewis: Your work is incredibly ordered. Its basis comes from more than a close study of the cube.

Schafran: The cube is important to me but is just one thing in my work. There are other things such as the 90 degree angle, the circle and movement. I was teaching at a school in Stuttgart for about two years where they didn't like the right angle, they always cut off the corners. They had their own philosophy. They have an interesting point of view about a lot of things but what I didn't like was that some of those people just cut the corners away and said, "Well, now the right angle is gone." Anytime I see something stagnated, a thinking in one direction without any doubts, I get angry and I do just the opposite for a while. So, I began working with the right angle. That was the reason I took the cube and made out of the cube a pentagon—to show that the cube and the pentagon



have something to do with each other. That was also when I was thinking about the cross and the right angle in the context of the history of architecture and the history of tools. We use nearly every tool at a right angle, or the right angle helps us to use it.

Lewis: I have heard of your brooches called "shields."

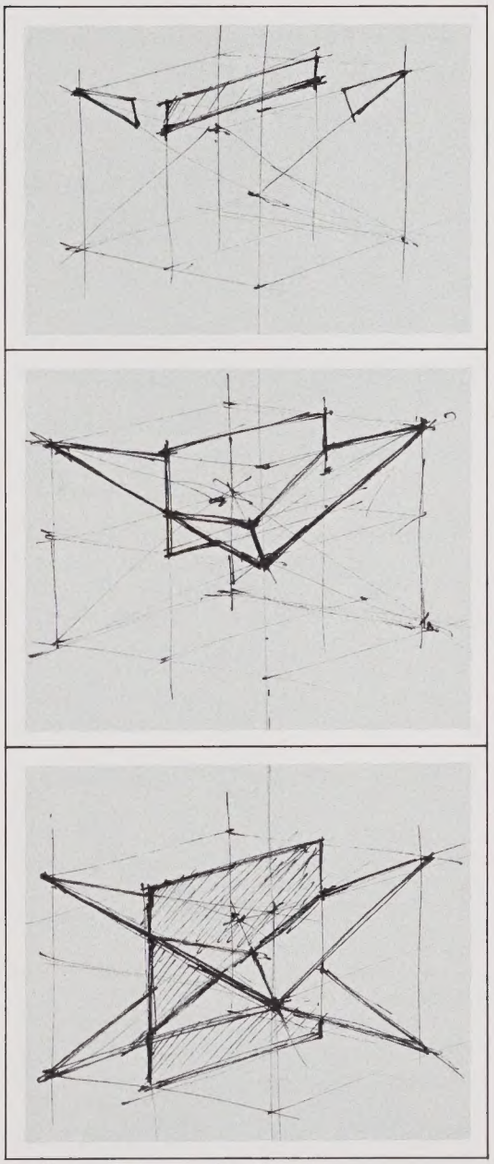
Schafran: That is another thing. The brooches I do all look like shields. The beginning of my shields was very harmless... simple. In school the teacher gave us a project. We had to organize a plane. It wasn't said what kind of plane, and so I came up with the idea of shields. Now I might be able to say this had something to do with my situation at that time, because a shield has an inside and an outside; a shield protects you and also shows on which side you are. (If you look at a battle shield there is a sign on that shield, and all my shields have signs in a way.) All forms which are curved have an inside and an outside. If the curve is away from you, it gives the feeling you are protected and behind it. If it is curved toward you, there is the impression the shield is covering something behind it and protecting that thing from you.

You may remember in Germany the windows that for hundreds of years were built as small squares formed out in the middle like shields. In houses these shield-forms were normally used instead of flat windows. If you were sitting inside they were more comforting than big flat windows. This form is more protective and offers a feeling of "inside" and "outside" to the house. A window is vulnerable, a weak spot of the house.

I was thinking about these things when I made the brooches. I saw that the brooch could be a small shield. You know the Vikings used shields to protect them in battle, and my brooches are doing that a bit. I don't want to make my brooches only to mean this but they appear to me more and more as individual shields and there are enough possibilities for me to go on.

Lewis: Did you think about this while you were drawing?

Schafran: No, I was thinking about



Studies on the intersection of a cube

other things when I started this project. I told you about the cross, the circle and the square. I thought, if I have to organize a plane (going back to that teacher's question), well, what is a plane? Where is the end of the thing? Nowhere. So from the meanings of nowhere I thought a circle is better to use than a square, because a square is easily measured from its sides and a circle can't be immediately measured. So I thought a circle is a plane which is not as fixed as the square.

Lewis: Would you elaborate on that a bit?

Schafran: If a stone falls in water it makes circles, growing circles. The growing of a circle happens in front of your eyes; it is more easily seen than the growing of the square. To understand and see the growing of a square you must imagine crystals, for example, which is more difficult. A circle is not as fixed, not as static as a square. So I took the circle and said O.K., here is a plane that is not so defined. If I put something on it, where is it? How can I describe it? A circle is turning and moving and to fix it you need something—you need a square or a cross, which is the same in a way. So I put the cross on my brooches to stabilize the circle. This cross you can follow in history, almost two thousand years, you can see it in architecture. The cross grew more and more important until recently. Now we see mostly buildings like cubes. Several hundreds of years ago they played with more forms, they had the problem with the circle and the square, and they put these problems together. Now architects rely more and more on the square, although some seem to be going beyond that recently, trying to make buildings in other forms. But this takes us too far from jewelry to talk about now.

Lewis: It's interesting that you mention ancient architecture since some of your brooches remind me of cathedral floor plans.

Schafran: Yes, they have something to do with that. At first they were only shields, then they were also like a chalkboard...

Lewis: Just something on which to draw?

Schafran: Well, maybe to explain

architectural ideas. If you fly over a temple and look straight down, you can see its plan. Some of my work you could consider as plans. I can imagine they would be very big—I don't know what to call it—plane-spaces of a city or something. I think about these things sometimes. I am interested in things like Stonehenge, not to find out something mysterious, just to understand this principle in comparison to others.

Lewis: For their order or design?

Schafran: I see both together. They did some very interesting things in those times. For example the cathedral in Chartres, France. If I remember correctly it was built with one cord, which they had knotted. The cord had 12 knots in it which measured out 13 equal pieces. All the measures made in building the cathedral were made with that one device. I try to control the measure in my jewelry in a similar way. In those that I really like, into which I put a lot of work, there is one place—sometimes inside, sometimes outside of the circle—which is the main point of the brooch. From this point all construction is built. It is measured all from one point with a special measure and it fits together; every line and every point is based on this center. If the center is outside, you will not see it, you will just feel that it has a center, and this is mostly the reason you get the feeling that it is . . . I don't know how to say it . . .

Lewis: That everything falls into place, that the elements belong there or are as they should be?

Schafran: Yes, but you don't make it up in your own mind that way. You don't say, "Well, everything is exactly measured." It has the feeling that it has a bit of its own life. You have to look at it; you have to fix it, and it looks back at you a bit.

Lewis: I think it's hard for most people to take any piece of jewelry that seriously.

Schafran: Yes, most people have a preconceived notion of what jewelry has to be like. Some people think about what it can be. Normally jewelry is just pretty and shows something, like value, attitude and so on. You know in Germany we still have cows running around in the mountains with bells around their necks which identify them right away. It is the same with jewelry as it is with cowbells. You see a woman running around with a necklace and a big diamond and you know that she or her husband has a lot of money. That is not the only sense of jewelry (or maybe it is, I don't know), there are all the other possibilities.

Lewis: The attitude of jewelry as ornament seems the most common and has to be the most bland.

Schafran: There are other directions of jewelry. You can find people using jewelry as talismans . . .

Lewis: Do you remember the razor blades punkers would hang from their ears and neck? I thought that was great jewelry. It was even political.

Schafran: Yes, it shows something about thinking, but you see how fast it turns! Some people had the real razor blades and a few days later the "Porsche-driving" society had golden razor blades, but theirs weren't sharp—really a pity—then it's over. Now, to wear razor blades is really the same as hanging cowbells or diamonds around your neck.

Lewis: There are some strange things, though, that people try very hard to turn into jewelry, things that may weigh a few pounds, still someone will try to make brooches out of them. Maybe it is easier to present to the public that way since they are familiar with jewelry.

Schafran: Well, it's not my problem. My brooches are not that heavy. I don't want to produce those "quarter-pounders." I might if I need money; I'm not sure. But if you see your work really connected with your ideas, your reason to live (maybe here is my mistake), then it's problematic to make things just to sell and make a living and at the same time make the jewelry you like. That's not honest in a way, though maybe it's necessary.

Lewis: I think that attitude is like refusing to paint the walls of house if you also paint canvases.

Schafran: It's a lot different! There is a necessity to paint the house! You don't destroy the painter's activities on a canvas. It is different to paint pictures than it is to paint houses, just as you use different smithing tools to make your living than those you use in smithing your personal ideas. But if you make jewelry following *your* intentions and start making other jewelry besides that, which has nothing to do with your intentions, you possibly irritate and slowly destroy yourself. It is surely dangerous for those ideas which are very close to you to earn money by making things which are basically in the same spiritual area, but not done seriously enough, or not done with enough distance. The closer the things you make are connected with your intentions, the more dangerous they are to you if you do not handle them seriously. The things you do also do something to you.

If you are not strong enough or if you are schizophrenic enough to divide the influence of your money-making work from your personal work, you can destroy your young and fresh ideas which are not yet developed. If you are personally involved in making rings and can't sell them, it is better to make your living with teaspoons or something like that—something not too close to your work.

Lewis: I have been wondering if this is a possibility once one leaves the environment offered by school.

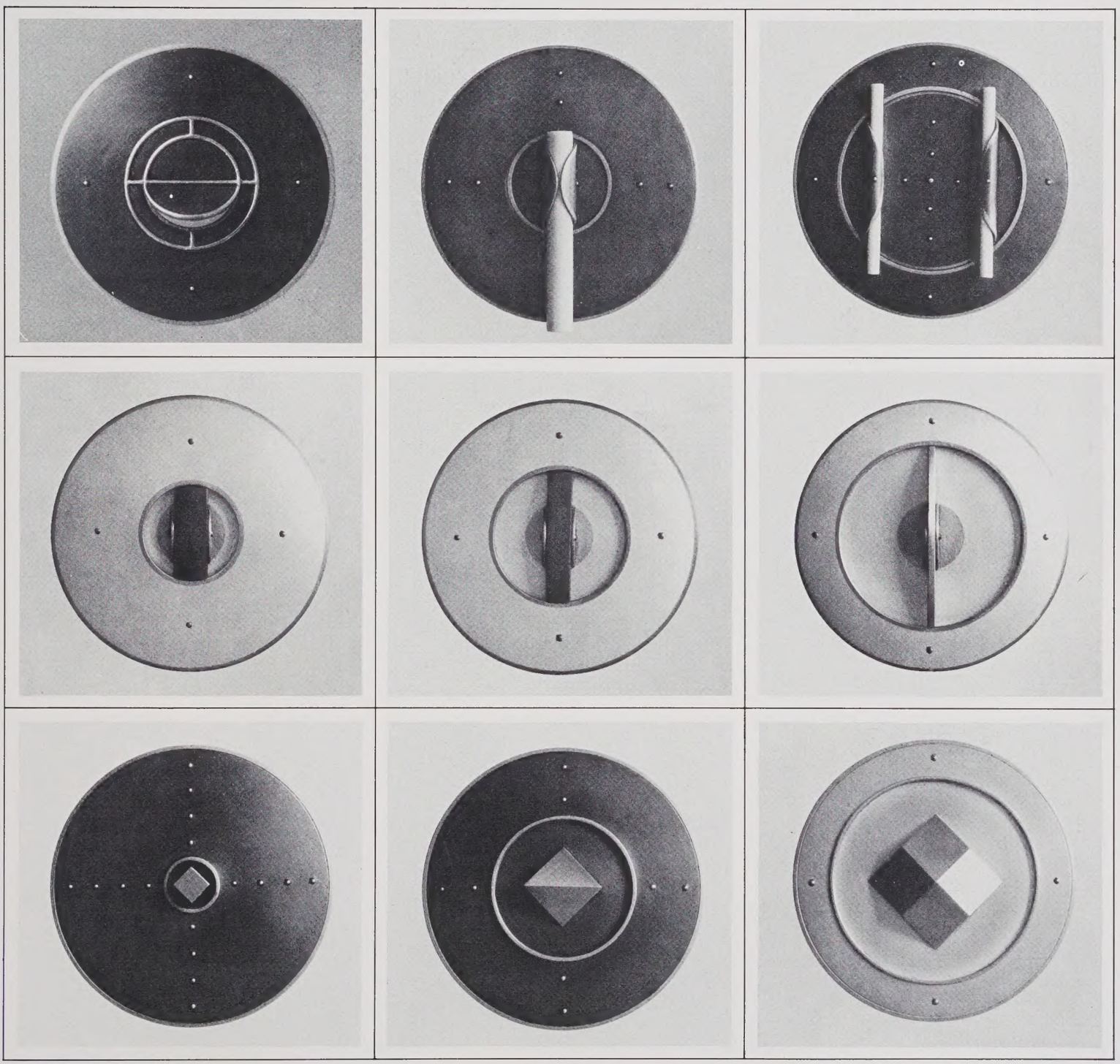
Schafran: Yes, but there is only one thing you can do or should try to do *first*. You should make a decision. You must ask, "Do I want to follow my ideas or do I want to use my ideas to make money?" Answer only one way . . .

Lewis: You don't think it is possible to do both?

Schafran: It is possible to do both, but it is not healthy for most people. If you just follow your own ideas and follow them long enough and work on them you can make your living by that.

Doing this for a few years makes you strong, and after this training it is not so dangerous to follow both ways together. That is, if you still need them both.

Variations on the shield brooch



Metalsmith Summer Programs 1981

Photo: Marc Treib

With this issue we are inaugurating our annual summer workshop listing of courses in metalsmithing, jewelry and related fields. As we go to press much of the information given here is tentative or to-be-scheduled. Therefore, it is important to write or call for verification of workshop themes, instructors and dates. Because enrollment is limited in many programs, we suggest you make reservations early.

Metalsmith *encourages schools, universities, museums and private instructors to send information for next year's listing as soon as it becomes available. Deadline for submission of listings for 1982 is December 15, 1981. Send information to: Sarah Bodine, Editor, 35 West 84th St., New York, NY 10024.*

We hope this section will be of help to those interested in pursuing studies in metalworking over the summer.

CALIFORNIA

California College of Arts and Crafts
5215 Broadway at College
Oakland, CA 94618
Telephone: (415) 653-8118
Florence Resnikoff, Head, Metal Arts Program
Summer Program:
Jamie Bennet, New Approaches to Cloisonné Enameling, June 22–26
Florence Resnikoff, Electroforming and Electroplating Jewelry and Small Metal Objects, June 29–July 10
Edward De Large, Techniques for Titanium, July 13–17
Roger Baird, Jewelry and Metalsmithing, July 27–August 27
Accommodations: Dorms on campus

Private Instruction
827 Gardenia Ave.
Long Beach, CA 90813
Telephone; (213) 599-5038
Marilyn Ravanal
Summer Program:
Beginning and Advanced Jewelry and Metalsmithing Techniques, June–August
Accommodations: Possible live-in

Revere Academy of Goldsmithing
760 Market St., Suite 937
San Francisco, CA 94102
Telephone: (415) 391-4179
Alan Revere, Director
Summer Program:
Jewelry Design Rendering; Goldsmithing; Jewelry Repair; Stone Setting; Pavé Diamond Setting; Advanced Diamond Setting; Wax Design and Techniques; Jewelry Casting; Hand Engraving; Diamonds, Colored Gems and Pearls; Refining Precious Metals, 1–8 week sessions, June–August
Instructors: Alan Revere, George D. McLean, Frank Trozzo, Keith Bartel, Faith Spaulding, Ed Bienek, Celia Kuitunen
Accommodations: Hotels downtown

San Diego State University
College of Extended Studies
Summer Conferences and Special Programs
San Diego, CA 92182
Telephone: (714) 286-5152
Summer Program:
Term A, June 1–19;
Term B, June 22–July 31;
Term C, June 22–July 24;
Term D, August 3–21
(class schedule available in April)

COLORADO

Dunconnor Workshops
1749 Market St.
Denver, CO 80202
Telephone: (303) 572-9160
Held at: Copper Mountain, CO 80443
Summer Program:
Advanced Jewelry Techniques, July 20–31
Accommodations: Camping, condominium rental

Summervail Workshop
Colorado Mountain College
P.O. Box 114
Vail, CO 81657
Telephone: (303) 827-5703
Randy Milhoan, Director
Summer Program:
Enameling; Metalsmithing and Jewelry; Blacksmithing, 1–2 week sessions, June 22–August 7
Symposiums:
Bill Harper, Bill Helwig, June Schwartz, Martha Banyas, Karen Blockman, Ed Deren, Merrily Tompkins, Jamie Bennett, 1st National Eagle County Enameling Symposium, July 20–22
7th Rocky Mountain Metalsmithing, Symposium, July 23–25
Accommodations: Local hotels and camping

Piney Lake, Vail, Colorado. Photo: Thomas Lamb

Photo: Cynthia Brown

Photo: Thomas Lamb

CONNECTICUT

Brookfield Craft Center
P.O. Box 122
Brookfield, CT 06804
Telephone: (203) 775-4526
John Russell, Executive Director
Summer Program:
All topics of advanced metalsmithing, 1–2 week intensive workshops, June 8–August 28
Instructors: Mark Baldridge, Hans Christensen and others
Accommodations: On-campus (limited) and motels in area

DELAWARE

Winterthur Museum Summer Institute
Winterthur DE 19735
Telephone: (302) 656-8591
Kenneth Ames, Director
Summer Program:
Study of historical American artifacts, particularly end 19th century household furnishings at Museum. Lectures, discussion sessions, workshops, connoisseurship sessions on craft practices and traditions; changes in craft and manufacturing technology; the derivation and evolution of styles, forms and ornament; the cultural framework of objects, July 20–August 7
Instructors: Winterthur Museum staff and guest speakers
Accommodations: Brandywine College residence hall

District of Columbia, Washington
Greenwood Gallery
1025 Connecticut Ave. NW
Washington, DC 20036
Telephone: (202) 463-4888
Summer Program:
Weekend workshops (to be announced)
Accommodations: Hotels in area

GEORGIA (In Italy)

Cortona Studies Abroad
Art Department, University of Georgia
Athens, GA 30602
John D. Kehol, Director
Summer Program: Jewelry, specializing in gold work, June 14–August 22
Instructors: Gary Noffke and other American professors in conjunction with Italian craftsmen and the Instituto del' Artigianato "Margaritone," Arezzo (Tuscany), Italy
Accommodations: 16th-century monastry, completely renovated

ILLINOIS

Illinois State University
Art Department
Normal, IL 61761
Telephone: (309) 438-5621
Summer Program: Advanced Jewelry and Metalsmithing, June 29–August 7
Instructors: Debra Lynn Gold, Ed Niemi
Accommodations: Dorms

Southern Illinois University
School of Art
Carbondale, IL 62901
Telephone: (618) 453-2032
Patricia C. Beene, Director
Summer Program: Fabrication of Metals, Jewelry, Enameling, July 13–August 7; Mokume-gane, 2 weeks in June
Instructors: Brent Kington, Richard Mawdsley
Accommodations: Dorms

KANSAS

University of Kansas, Summer Workshop
Department of Jewelry and Silversmithing
Lawrence, KS 66045
Telephone: (913) 864-3074
Gary Nemchock, Department Head
Summer Program: Gary Nemchock, New Technology; Jon Havener, Metalsmithing; Bill Seeley, Titanium; June 8–19
Accommodations: dorms

MAINE

Haystack Mountain School of Crafts
Deer Isle, ME 04627
Telephone: (207) 348-6946
Howard Evans, Director
Summer Program:
Peter Ross, Blacksmithing, June 14–July 3
Brigid O'Hanrahan, Metals, June 14–July 3
Frank Turley, Blacksmithing, July 5–24
Ramona Solberg, Metals, July 5–24
Dimitri Gerikaris, Blacksmithing, July 26–August 1
David Logan, Metals, July 26–August 1
Hiroko Pijanowski, Metals, August 2–21
Francis Whitaker, Blacksmithing, August 23–September 11
James Malenda, Metals, August 23–September 11
Accommodations: Live-in on campus

Portland School of Art
97 Spring St.
Portland, ME 04101
Summer Program:
Harold Schremmer, Jewelry and Silversmithing, including calligraphy in metalworking, casting, inlay, pierced metal, chasing, enamel, stone setting, lost-wax vacuum casting, June 22–July 29
Accommodations: Hotels & motels in town

MARYLAND

Montgomery College
Rockville, MD 20850
Telephone: (301) 279-5118
Janet Maddox
Summer Program:
Janet Maddox, Jewelry, June 15–July 24
Accommodations: Hotels & motels in area

Photo: Curt Walters

Photo: Thomas Lamb

Photo: Thomas Lamb

MASSACHUSETTS

Boston University, Program in Artisanry
620 Commonwealth Ave.
Boston, MA 02215
Telephone: (617) 353-2022
Evenlyn Pugh, Deborah Daw
Summer Program:
(to be announced)

Summer School of the School of the Museum of Fine Arts
230 The Fenway
Boston, MA 02115
Telephone: (617) 267-1219
Summer Program:
Metalsmithing Workshop,
June 29–August 7
Accommodations: Hotels in town

The Worcester Craft Center
25 Sagamore Rd.
Worcester, MA 01605
Telephone: (617) 753-8183
Diane M. Hovenesian
Summer Program:
Tim McCreight, Metalsmithing,
June 29–August 6
Accommodations: Motels & hotels in area

MISSOURI

Summer Art Institute
Box 1145, Washington University
St. Louis, MO 63130
Summer Program:
Gene Pijanowski, Mokume-gane; Helen Shirk, Jewelry Design; Heikki Seppä, Shell Structures, 3 week sessions,
June 15–July 3
Accommodations: Dorms

MONTANA

University of Montana
Summer Sessions
CCESP, Main Hall 125
Missoula, MT 59812
Telephone: (406) 243-2900
Carol Ann Russell, Program Manager
Summer Program:
Lynda Ross, Introduction to Metalsmithing,
June 22–July 17
Accommodations: Residence halls

NEW JERSEY

Peters Valley
Layton, NJ 07851
Telephone: (201) 383-4762
Sherrie Posternak
Summer Program:
Gayle Saunders, Mixed Metals, May 2–3
Bruce Metcalf, New Jewelry Techniques,
May 23–25
Barbara Mail, Metal Techniques for Enamelists, June 30–July 2
Other sessions July–August: Bob Natalini, Basic Jewelry Techniques; Michael Lieber, Modern Metal Forming
Accommodations: Camping, youth hostel, motels in area

NEW YORK

Cornell University Craft Studio
North Campus, Cornell University
Ithaca, NY 14850
Telephone: (607) 256-6238, eves
Craig Rhodes
Summer Program:
(information available in April)

Fashion Institute of Technology
227 West 27th St.
New York, NY 10001
Telephone: (212) 760-7675
Sally White, Assistant Counselor
Summer Program:
Principles of Jewelry Design; Gemology (both geared to industry), June 3–July 29
Accommodations: Hotels in town

Kulicke-Stark Academy of Jewelry Art
2231 Broadway
New York, NY 10024
Telephone: (212) 362-8633
M. Bachman
Summer Program:
Granulation, Chain Making, Cloisonné Enameling, Silversmithing, Lapidary,
9 week session, April 20–June 20
Intensive workshops, July 6–10;
July 13–17; July 20–24
Instructors: Robert Kulicke, Jean Stark, Louis Parrish
Accommodations: Hotels in town

92nd St. YM-YWHA
1395 Lexington Ave.
New York, NY 10028
Telephone: (212) 467-6000
Education Department
Summer Program:
Stephen Allendorf, Granulation: Seminar/ Contemporary Application, June 3–9; Tom Gentille, Lost-Wax Casting Seminar, August 3–7; Tom Bentille, Beginning Titanium Seminar for Advanced Jewelers, August 10–13
Accommodations: Hotels in town

Photo: Thomas Lamb

Photo: Clare Verstegen

Parsons School of Design
66 Fifth Ave.
New York, NY 10011
Telephone: (212) 741-8668
Mary Ann Scherr, Chairman, Crafts Dept.
Summer Program:
Deborah Aguado, Geometric Forms; Gennady Ismerkin, Hollow Forms; Gayle Saunders, Introduction to Jewelry; Peter M. Designs, Design and Production of Fashion Jewelry; John Goodman, Titanium; Marvin Jensen, Mokume-gane; Sydney Scherr, Enamels Techniques, June 16–July 31
Accommodations: Hotels in town

Spring Street Enamels Gallery
171 Spring St.
New York, NY 10012
Telephone: (212) 431-8151
Joan Itzcovitz, Director
Summer Program:
Enameling and Jewelry Techniques: cloisonné, champlevé, limoges, basse-taille, 4 day sessions, July 7–23
Accommodations: Hotels in town

Westchester Art Workshop
Westchester County Center Building
White Plains, NY 10607
Telephone: (914) 682-2481
Summer Program:
Jewelry and Enameling, June 29–August 7
Instructors: Margaret Allen, Randey Gordon, Trudy Jeremais, Marsha Zion
Accommodations: Motels in area

NORTH CAROLINA

Penland School of Crafts
Penland, NC 28765
Telephone: (704) 765-2359
Summer Program:
Metals, Enameling, 2 and 3 week sessions, June 1–September 18
Accommodations: Dorms, single and double rooms on campus

OHIO

American Society for Metals
Metals Park, OH 44073
Telephone: (216) 338-5151, ext. 603
Dr. R. H. Zollinger
Summer Program:
The Welding of Aluminum and its Alloys, June 2–4
Principles of Machining, June 22–26
The Relationship of Metal Structure to Mechanical Properties, June 23–25
Elements of Metallurgy, July 20–24
Industrial Applications of Precious Metals, August 4–6
Super Plastic Forming, August 11–13
and more 3 day sessions, May–September
Accommodations: Holiday Inn nearby with transportation available

The Cleveland Institute of Art
11141 East Blvd.
Cleveland, OH 44106
Telephone: (216) 421-4322
Karen E. Hudy, Registrar
Summer Program:
James Mazurkewicz, Beginning and Advanced Jewelry and Metalsmithing, June 15–July 24
Accommodations: Case Western Reserve University dorms

Craftsummer, Art Department
Miami University
Oxford, OH 45056
Peter Dahoda, Director
Summer Program:
C. Wilcox, Cloisonné Jewelry, June 22–26
E. Lowry, Stone Setting and Jewelry Design, June 29–July 3
H. Hasselschwert, Enamel Firescale, a Painterly Medium, July 13–17
Hiroko Pijanowski, Mokume-gane, July 13–24
Accommodations: Single & double rooms

University of Akron
Summer Session
Akron, OH 44325
Telephone: (216) 375-7790
Dean Caesar A. Carrino
Summer Program:
William A. Neumann, Metalsmithing Workshop Summer I, June 15–July 3; Summer II, July 20–August 7
Accommodations: Dorms

OREGON

Oregon School of Arts and Crafts
8245 SW Barnes Rd.
Portland, OR 97227
Telephone: (503) 297-5544
Registrar
Summer Program:
10 week evening program, June 15–August 21
2 week intensive sessions begin June 15
Workshops: Jamie Bennett, New Opportunities in Cloisonné, June 15–19
Helen Shirk, Raising and Forging, June 8–13
Edward De Large, Titanium Anodizing, June 8–13
Accommodations: Bed & breakfast in area

PENNSYLVANIA

Tyler School of Art
Metalsmithing Department
Beech and Penrose Sts.
Philadelphia, PA 19126
Telephone: (215) 224-7575, ext. 261
Stanley Lechtzin
Summer Program:
Vickie Sedman, Jewelry 159, May 11–June 5
Accommodations: Hotels in town

Photo: Thomas Lamb

Photo: Curt Walters

RHODE ISLAND

Rhode Island School of Design/CE
2 College St.
Providence, RI 02903
Telephone: (401) 331-3511, ext. 242
Judy Coffey
Summer Program:
Peter Prip, Jewelry and Metalsmithing, June 22–July 31
Louis Mueller, Enameling, June 22–July 31
Accommodations: Available on campus

TENNESSEE

Appalachian Center for Crafts
Route 3
Smithville, TN 37166
Telephone: (615) 597-6801
Summer Program:
Bob Coogan, Folding Knives, June 29–July 3
Jim Wallace, Beginning Blacksmithing, July 6–10
Phillip Baldwin, Toolmaking for Blacksmiths, July 13–17
Daryl Meier, Damascus Steel, July 20–24
Steve Bondi, Architectural Iron, July 27–31
Bruce LePage, Gunsmithing and Engraving, August 3–14
Workshops in small metals also given
Accommodations: Housing on campus and nearby

Arrowmont School of Arts and Crafts
P.O. Box 567
Gatlinburg, TN 37738
Telephone: (615) 436-5860
Sandra Blain, Director
Clare M. Verstegen, Program Coordinator
Summer Program:
Fred Fenster, Pewter, June 8–12
Martha Banyas, Enameling, June 8–12
David LaPlantz, Jewelry, June 15–26
Bill Helwig, Enamel, June 15–26
Chuck Evans, Jewelry, June 29–July 10
Gene Pijanowski, Jewelry, July 27–August 7
Mel Someroski, Enamel, July 27–August 7
Ivan Bailey, Blacksmithing, July 27–August 7
Brent Kington, Blacksmithing, August 10–14
High-school session, Strickland, Metal, August 17–21
Accommodations: Dorms, single and double rooms on campus

VIRGINIA

Longwood College
Art Department
Farmville, VA 23901
Telephone: (804) 392-9359
Mark Baldridge
Summer Program:
Mark Baldridge, Bi-Metal Casting to Titanium; Centrifugal and Vacuum-assist Casting, July 20–31
Accommodations: Dorms

WASHINGTON

The Factory, School of Visual Art
GSC, 4649 Sunnyside N.
Seattle, WA 98103
Telephone: (206) 632-8177
Summer Program:
(to be announced)

University of Washington
Summer Quarter Office
103 Lewis Hall, DW 40
Seattle, WA 98915
Telephone: (206) 546-0970
Summer Program:
John Marshall, Introduction to Jewelry Design and Construction, June 22–August 21
Accommodations: Dorms

WEST VIRGINIA

Cedar Lakes Crafts Center
Ripley, WV 25271
Telephone: (304) 372-6263
Tim Pyles
Summer Program:
Mary Klein, Enameling, July 13–17
Peter Miner, Beginning Blacksmithing, July 20–24
Larry Lackey, Beginning Jewelry, July 27–31
Accommodations: Dorms and semiprivate rooms on campus

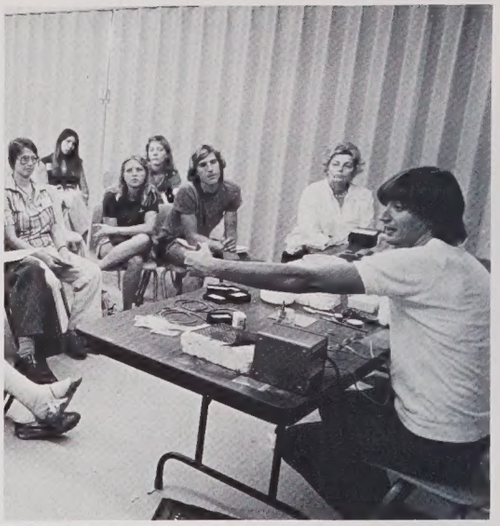
CANADA

Mohawk College, Weekend Workshops
Box 2034
Hamilton, Ontario L8N 3TZ
Anne King
Summer Program:
Andrew Rush, Jewelry Workshop, August 7–9

New Brunswick Craft School and Center
Summer Workshop
P.O. Box 6000
Fredericton, NB E3B 5B4
Telephone: (506) 453-2305
Summer Program:
Donald A. Stuart, Stone Inlay in Silver and Other Metals, June 11–13
Accommodations: University resident halls or local hotels

Phillip Fike, the old master of the niello technique works with Jamie Bennett in an attempt to pour a "splendid rod" of the alloy in a 20 foot metal run.

Randy Long explains the process of rolling mill printing showing the great variety of impressed designs that can be achieved in varying gauges of metal.



Edward Delarge discusses in detail the process of coloring titanium and tantalum achieved by using a variable voltage transformer and an electrolytic solution.

The Sixth Rocky Mountain Metalsmithing Symposium

by Lita S. Bratt and Robert L. Cardinale

The Rocky Mountain Metalsmithing Symposium is a three-day event that is part of the Summervail Workshop for Art and Critical Studies, held annually at Minturn, a scant eight miles from Vail, Colorado. The workshop, which began in 1971 as a two-week experiment, was the brainchild of Randy Milhoan and Jim Cotter. In its brief history it has attracted some of the best artist/craftsmen in the United States.

The uniqueness of the Summervail Workshop is its interdisciplinary approach. Metalsmiths have an opportunity to discuss philosophies and points of view with artists from fields as diversified as dance, fiber, painting, glass and sculpture. In fact, the exchange of information is one of the stated goals of the Workshop, although the development of techniques and the expansion of concepts are considered equally important.

The Workshop consists of one-, two- and three-week sessions in the various fields, interspersed with three-day weekend symposiums, one of which was the Sixth Rocky Mountain Metalsmithing Symposium, held from July 12–14, 1980.

Originally held in a ski lodge in Vail, the Symposium is now conducted in a building which formerly housed a junior high school. The compact building, with facilities for serving meals to the participants as well as adequate rooms to accommodate large gatherings, promotes a contained, concentrated though informal atmosphere that enhances the Symposium. This unique contemporary form of education allows the craftsman in a condensed period of time, to obtain information that would take years to acquire in another educational process.

Another aspect of the Symposium was the lack of hierarchy. The recent graduates and the "names' in metalsmithing were accorded the same respect. But perhaps this was due more to the nature of the metalsmith participants than to the Symposium itself, as all were willing to share information freely.

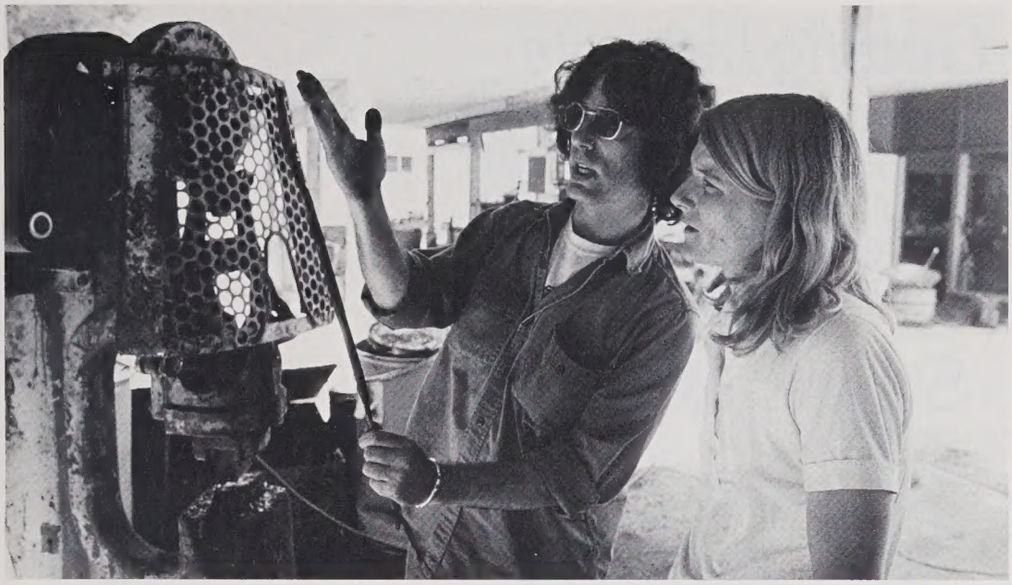
The Symposium was an exercise in contrast, designed to fit the needs of various metalworkers, from bench professionals to academic professionals, from student metalsmiths to established master craftsmen, including a demonstration by Richard Prillaman as entertaining as a Las Vegas comic act and a mind-challenging slide presentation on philosophy and esthetics by Gary Griffin. The presentations themselves were all crafted. A vast amount of information was presented in a condensed manner that could be an inspiration to people who themselves were knowledgable and accomplished.

Each lecturer presented his material five times in the first two days of the Symposium. The third day was devoted to the popular Saw, File and Solder Sprints and to the slide presentations of three of the lecturers. The other seven slide presentations were interspersed with the second day of demonstrations. A modern dance recital by the Cleo Parker-Robinson Dance Ensemble completed the organized program.

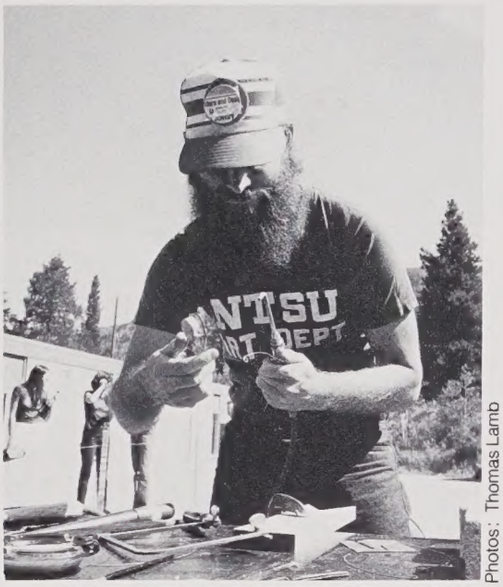
Two technically oriented demonstrations, well handled by Randy Long and Helen Shirk, were roller printing and aluminum press die forming, respectively. Randy Long's pre-made samples were innovative and precise. She demonstrated the use of materials, such as lace, screen and fabric in roller printing, as well as the use of templates to produce patterns on rolled, light-gauge metal.

Helen Shirk discussed the use of ⅛" aluminum sheet as a die for press forming. She stressed precision workmanship in the creation of the die forms, with the interior die form being trimmed down to allow for the thickness of the metal to be formed. The pressure to move the metal was achieved by pressing the metal and die in a large bench vise.

The application of color to the surface of metal was explored in two demonstrations, one by Jim Malenda, the other by Edward De Large. Professor Malenda's well prepared slide presentation gave a step-by-step description of enameling on a large piece of copper tubing. He also showed examples of his own work incorporating shaped enamel tubing with a thoughtful analysis of the development of his own artistic philosophy as seen in examples of his past work.



Steve Bondi advises a student



Photos: Thomas Lamb

Harlon Butt prepares to light an oxyacetylene torch

Edward De Large brought fresh insights into the British mode of metalworking with his method of creating colored oxides on tantalum and titanium. De Large, in the United States on a UK/USA Bicentennial Arts Fellowship, produced a remarkable range of surface colors on the titanium with the use of a variable voltage transformer attached to the metal ferrule of a sable paint brush. The wet brush conducts the direct current to the titanium or tantalum which changes color from brown to pink, depending on the voltage transmitted. The delicate brooches produced by De Large are reminiscent of exquisite miniature paintings, with surrealistic overtones.

Gary Griffin's knowledge of precision metalworking was ably demonstrated in his presentation on box making with a jig and drill press. A ⅛'' end mill cutter was used to score a metal strip with a precise 90° angle. The metal strip was clamped onto an adjustable wooden jig, set at a 45° angle, which was pulled toward the person as the cutter routed out the angle of metal. Again, the precision craftsmanship was the factor that produced success.

Richard Prillaman, in his inimitable style, demonstrated the use of hand tools in his discussion of repoussé and the correct tools for it. Of primary importance to effective repoussé is the quality of the pitch, and Prillaman stated that most commercial pitches were unsatisfactory. He discussed the use of wax as an alternative to pitch. Prillaman also related the way to redesign commercial embossing tools to function for the craftman's own needs.

Philip Fike, the old master of niello, gave a concise, factual demonstration of the niello process starting from the recipe. With incredible speed, he produced a ''splendid rod'' of niello, and then demonstrated its use as a filler in incised lines on other metal, creating a strong dark value contrast between the niello and the incised metal.

An electric triphammer with a thrust of 3,000 pounds is hardly a likely tool to fashion small sculptures, but Steve Bondi used one as he gave his blacksmithing demonstration. He stressed the use of whatever tool is functional to get the desired results in the most effective way. Bondi's fine arts' background has resulted in a sensitivity for form and artistic statement that he has been able to apply to commercial architectural ironwork. The demonstration was well organized and tightly run, so that even if the viewer was not planning any immediate smithing activities, the information was captivating and enlightening.

Advertising, marketing procedures and handling finances were covered with clarity by Ivy Ross, who lectured on the commercial side of producing high-fashion jewelry in quantity. The path from student designer to successful professional was detailed, with emphasis on the importance of drawings to produce accurate images for the client as well as to help in developing design concepts.

Doug Steakley, owner of Concepts, an outstanding fine jewelry gallery in Carmel, California, spoke about the problems that confront metalsmiths in two distinct groups: academics and bench jewelers. His thesis was that there needs to be a reassesment of direction to bring these two groups closer together. The academicians, often the jurors of shows with a bias toward show pieces in metal, perpetuate the trend of nonfunctional metalwork. Steakley felt this tended to produce self-conscious work which limits the expression of the artist. He believes that artists should produce work that is personally satisfying so that acceptance or rejection by a juror is not the basis of value for the individual metalsmith.

In all, the Symposium was well planned. It was carefully coordinated and marshalled by Lane Coulter (University of Oklahoma, Norman) in such a way that it was in itself a finely crafted experience. Such educational opportunities for metalsmiths (and other artists) deserve recognition and strong support not only from individual artists but universities, as well as state and federal agencies.

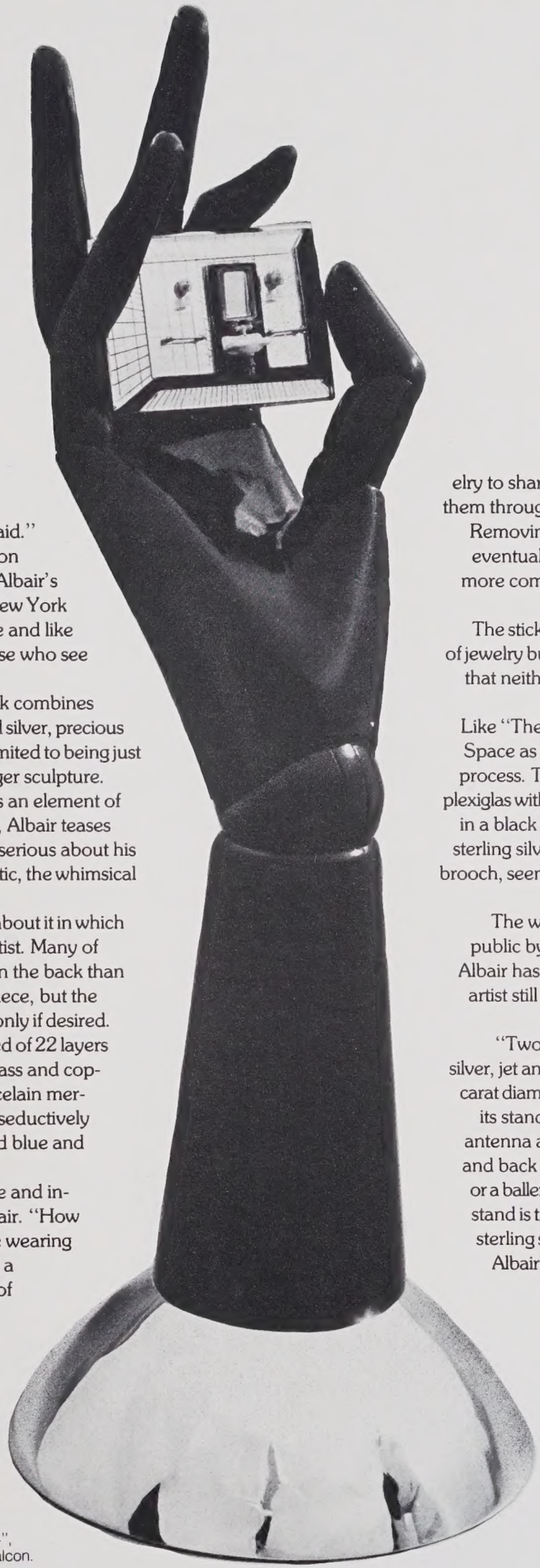
Lita Bratt is a graduate of the University of Arizona, a high school art teacher and metalsmith. Robert L. Cardinale is an associate professor of art at the University of Arizona, a craft critic and metalsmith.
Thanks to Hilary Jones-Wujcik and Betty Harris, Tucson metalsmiths, for their symposium recollections and contributions to this review.

Getting Intimate:

The Jewelry/Art of Stephen Albair

by Pat Maggio

The Mermaid stickpin, mokume crotch removes from base of gilded bronze, blue and green mirrored plexiglas, mermaid is porcelain, 6x6x1", 1979



Intimate Space as Intimate Object
container and brooch, 14K gold, sterling silver, plexiglas, painted wood, entire piece: 12x6x4", brooch: 2½x1¾x¼", 1979. Collection of Billy Falcon. Photo: the artist

"That's a beautiful stick pin you're wearing."

"Thanks. It's the crotch of a mermaid."

That might be typical of conversation with an owner of a piece of Stephen Albair's jewelry. There is always more to the New York metalsmith's work than meets the eye and like the conversation, his work leaves those who see it puzzled but amused.

Albair's elegant but aggressive work combines plexiglas in electric colors with gold and silver, precious stones and found objects. It is never limited to being just jewelry, for each piece is part of a larger sculpture. When not worn, the jewelry becomes an element of another art object. Through his work, Albair teases about very personal moments. He is serious about his work, but his work is about the romantic, the whimsical and the absurd.

Each piece has an intimate quality about it in which the wearer shares a secret with the artist. Many of them are finished more completely on the back than on the front. The front is the public piece, but the back is the private piece to be shared only if desired.

"The Mermaid" stick pin, composed of 22 layers of gold, silver and various kinds of brass and copper, is the removable crotch of a porcelain mermaid. The mermaid, a found object, seductively lies atop a wavelike image of mirrored blue and green plexiglas.

"The wearer is forced to participate and indulge in my own fantasies," says Albair. "How can you possibly explain that you are wearing the crotch of a mermaid mounted on a wave? It makes us function on a level of fantasy that I find exciting for jewelry. Forcing the wearer to go through the ritual act of removing the crotch is important to the piece. You cannot divorce the gesture from the piece."

Albair wants wearers of his jewelry to share in certain mental processes set up for them through the images and situations he creates. Removing the mermaid's crotch, wearing it and eventually explaining it to friends is a good deal more complicated process than the average stick pin requires.

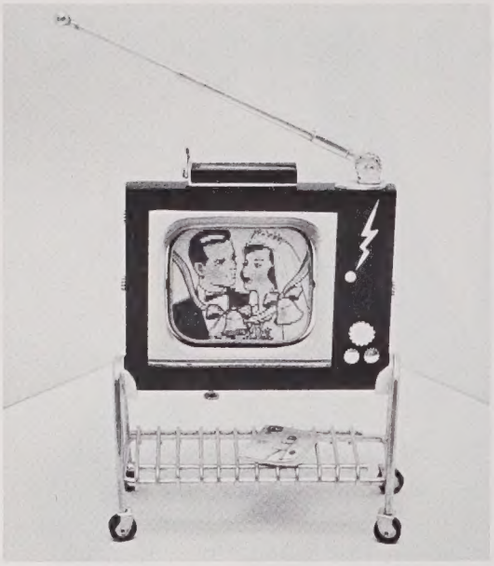
The stick pin in "The Mermaid" is a simple piece of jewelry but is so supportive to the rest of the piece that neither it nor its base can exist apart without sacrificing Albair's storytelling art.

Like "The Mermaid," the piece entitled "Intimate Space as Intimate Object" involves a storytelling process. This work includes a brooch in mirrored plexiglas with tiny gold-plated bathroom fixtures held in a black lacquered wooden hand. The base is a sterling silver container. The reverse image on the brooch, seen only by the wearer, is an exact duplication of a keyhole and keyhole plate.

The wearer shares an intimate space with the public by wearing a miniature bathroom, which Albair has elevated to art. But the wearer and the artist still have a secret on the reverse side of the brooch and in the sculpture at home.

"Two-Channel Color TV" is done in sterling silver, jet and blue mirrored plexiglas with a quarter-carat diamond. The television when removed from its stand, becomes a brooch with a telescoping antenna and a choice of two images on the front and back of its screen: a bride and groom kissing or a ballerina dancing. The *TV Guide* resting on the stand is the work of Jim Smith, a painter, and the sterling silver television stand is the brainchild of Albair's technical assistant, Amy Buckingham.

To be sure, this jewelry is more than just silent adornment. In fact, Albair says that his work is as much about what jewelry isn't as what jewelry is. He breaks with the traditional concept of jewelry by giving it a life of its own within the concept of a visual composition. It doesn't have a particular sexual identity, in that it can be worn by either men or women comfortably. Albair does not believe that



jewelry must be pretty for women or rugged for men.

Each piece begins with drawings or photographs of the images which will become a mechanical part of the jewelry.

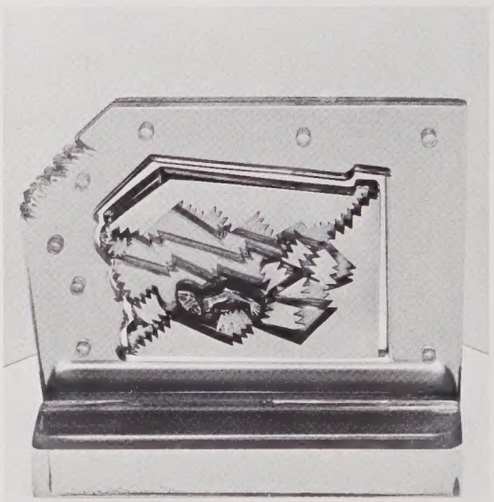
"The drawings are a layering of ideas that sometimes contain information that I use in other work. Sometimes the materials I'm using force me into a different direction than the drawings take me, but they remain very important to the completion of a piece," says Albair.

Albair's unusual creations have posed marketing problems because of preconceived ideas of what jewelry should be. First, they can't effectively be shown in gallery jewelry cases but look better on sculpture pedestals. As a consequence, both craft shops and galleries have been hesitant to take a chance on this "jewelry that isn't jewelry."

A break came when Albair was living in Chicago. Two galleries, known for taking chances with young artists and unusual formats—Synopsis Gallery in Winnetka, Illinois and the former Chicago Hyde Part Art Center—showed his work. The artist met members of the Chicago Fashion Exchange, a local organization dedicated to promoting the arts and fashion, who suggested he become part of a fashion show by exhibiting his work on models.

"It went as well for me as it did for many of the designers," says Albair. "It affected me in many ways because I began to see marketing possibilities in reaching this new audience. I believe that fashion has moved into the galleries and become art."

Another break came in the summer of 1979, when Tiffany Jewelers in Chicago proposed that Albair combine pieces of their silver with his work in window displays at their Michigan Avenue store. Albair was thrilled with the prospect of the thousands of people passing Tiffany being exposed to his work. Although he did not sell any work though the Tiffany experience, he gained more exposure than through any gallery show, and his work gained credibility as jewelry.



"Prior to that, I had the feeling that maybe I shouldn't call my pieces 'jewelry' or allow my work to function with the prejudices that surround jewelry. The Tiffany experience dispelled all of that because the windows created such a beautiful appearance. People seemed to relate strongly to the images," says Albair. "The showing at Tiffany was far more important to my career than any other exhibit of my work. I found there are places other than galleries where artists can show."

The piece called "Tearing is Tearing" gave birth to some unusual marketing techniques. On both sides of the plexiglas piece, a weeping woman is portrayed. Her gold tears are removable, the two largest ones forming a pendant and the smaller ones being earrings or stick pins.

Albair's ideas for promoting the piece included photos and an edition of 100 to 200 earrings that people could purchase at from $20 to $50. This would allow anyone to participate in the idea at an affordable price, although there is only one "Tearing is Tearing" piece selling at $2,800.

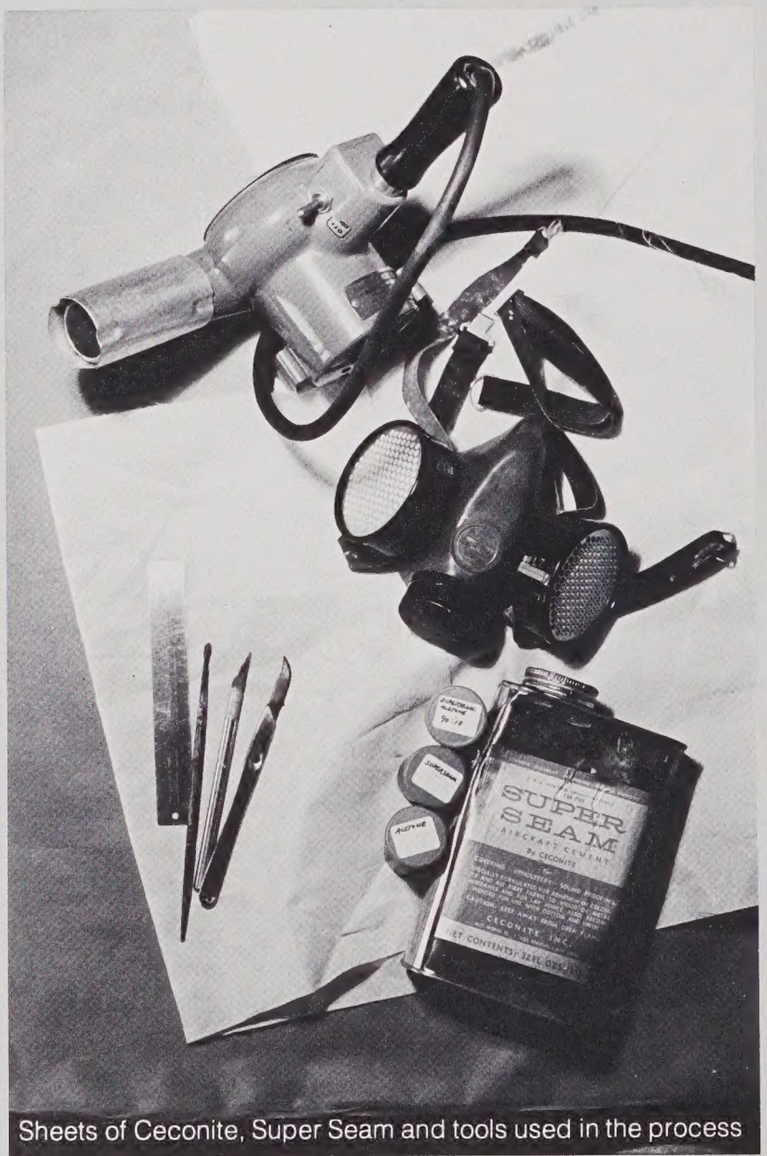
"If you have a very limited exposure like I have, you've really got to get out and let people see what you do," says Albair. "It's very important to make it visible to people. I have always assumed the attitude that if anyone really wanted to see my work I would go to them or they could come to me. I want these images and ideas to become a part of other people's thinking as well as my own."

Pat Maggio is a freelance writer.

Top: *Two-Channel Color TV* brooch, sterling silver, plexiglas, ¼ carat diamond, paint, images are "wiggle-pictures," 1976. Collection of Francois and Natacha Robert. Photo: Francois Robert. **Center:** *The Swimmer* brooch and base, 14K gold, sterling silver, blue mirrored plexiglas, brooch: 2½x¼x1½", 1977. Collection of Ruth Horwich. Photo: Francois Robert. **Bottom:** *Lift-Lite* brooch and base, sterling silver, gold-plated, 14K gold, yellow mirrored plexiglas, brooch: actual size of 25-watt light bulb, 1975. Collection of Harry Bolla. Photo: Francois Robert. **Right:** *Tearing is Tearing*, detachable tear earrings, tie tack and pendant, 14K gold, sterling silver, gilded, green mirrored plexiglas, 6x6x½", 1979. Photo: the artist.

WORKING WITH CECONITE

by Marc Levine



Sheets of Ceconite, Super Seam and tools used in the process

The purpose of this paper is to explain a technical process based on a patented fabric called Ceconite. Ceconite is woven Dacron and is used in the aviation industries to cover light-bodied aircraft and sailplanes.

The discovery of this process came about in an organic way for me. I have been working with skeletal frames and membrane coverings for some time. I started with bamboo and paper, making kitelike objects, turned to metal and leather, metal and ripstop nylon and, most recently, metal and Ceconite. Traditional ways of working with materials were not helping me express what I had in mind, especially traditional approaches to metals.

The Technique

The making of pieces using Ceconite involves three distinct processes. First is the construction of a skeleton which will determine the structure of the piece. The skeleton is made using various metalworking techniques. The second process comes from the aircraft industry and consists of the covering and shrinking of the Ceconite skin over the frame. The third process is the painting and finishing, using spray techniques and automotive paints.

The following is a step-by-step demonstration of the process of constructing Ceconite bracelets.

The Skeletal Structure

The bracelet frames are built out of 1/8" and 3/32" bronze rod, because it work hardens relatively easily. For larger objects you can use wood or hardware cloth – almost any supportive material will work if it is able to take the compression of the shrinking Ceconite. The 3/32" rod is adequate if it is sufficiently hardened, however, using the 1/8" rod gives extra material should you choose to shape the frame by filing or grinding.

Stiffness in the frame is absolutely necessary to hold up to the compression in shrinking the cloth cover. The manufacturer warns of overtightening the cloth on small airplanes as their frames may distort. You can imagine what it will do to an inadequately supported bronze rod.

Other important design considerations are confronted at this point. If the Ceconite is to be glued to the frame itself, adequate surface area must be allowed (at least 1/8" for gluing). Also, any attachments of findings will have to be worked out before covering, since after the Ceconite is on, it is usually impossible to solder.

Attaching the Ceconite

As I mentioned earlier, Ceconite is a woven material. It can be attached to the frame or to itself utilizing a solvent-based adhesive called Super Seam Cement, also a product of Ceconite, Inc. Super Seam Cement is exceptionally sticky, dries quickly and is very hard to remove, as you might expect of a glue intended to hold airplanes together. It is a hazardous material and invariably some contact between glue and hands will occur in the attaching of the fabric. For this reason, it is imperative to use a barrier-type handcream, such as Pro-Tek, by Dupont. Dried Super Seam can be removed from the skin with acetone, but the acetone also will carry some adhesive into the skin itself. The barrier cream keeps the glue from directly contacting the hands and allows you to wash off dried glue with soap and water. It will also be needed later to protect skin from solvents and toxic pigments in the paint.

A respirator rated for organic vapor is an absolute necessity when gluing, as is adequate ventilation. You must have both. Without them, you will be exposing yourself to damaging solvents, at worst, and, at best, making it impossible to do anything but space out for the rest of the day. Super Seam is also highly flammable, so extinguish all flames while using it and store accordingly. All of these precautions apply equally to the paints and their reducers. Read the labels and do not cut corners – industry has cut all the corners for you already.

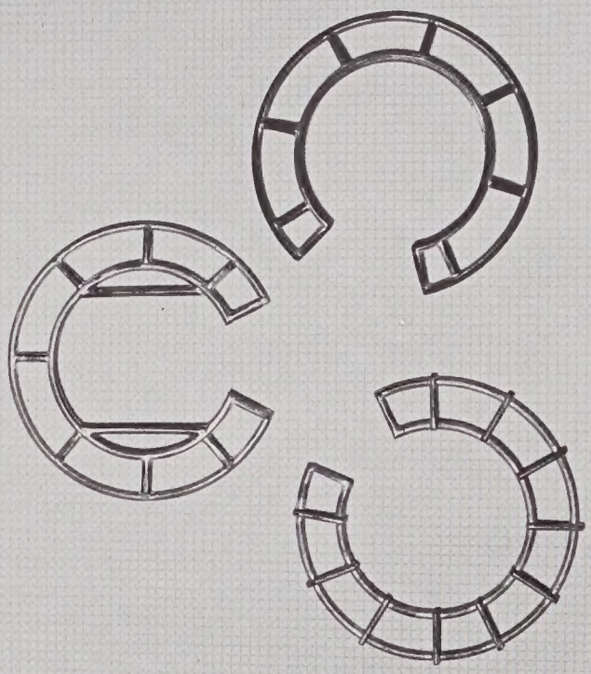
The Ceconite must be cut from a large piece prior to gluing. Because the fibers are tough and the weave unravels easily, sharp scissors, a scalpel, or both, are needed to cut cleanly. A metal straightedge will help. A minimum of 1/8" will be needed for any glue joint, but allowances must be made for the inevitable unraveling at the edges of the cut. Allow extra Ceconite and trim it back after gluing when it is easier to cut.

The frames may be covered in large flat areas or wound with narrow strips of the cloth (see next page). Loosely fit the cloth before gluing it on.

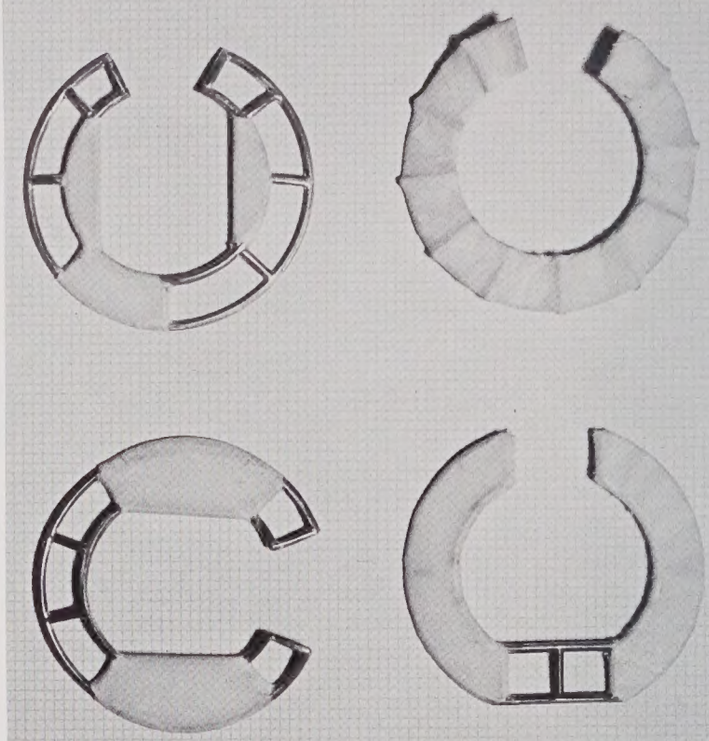
Apply the glue carefully with a sable brush (extra glue means a little extra work; not enough is even worse), and keep hands and work area as clean as possible. Stop working the moment things start sticking together that are not meant to be glued. Canisters for 35mm film from Kodak make excellent containers for small amounts of Super Seam. (It will attack most other plastics.) Set up with three containers – one of Super Seam, one of diluted Super Seam mixed with 10% acetone and one of acetone, for cleaning brushes. Paper towels should be within grasp.

Super Seam is applied to both surfaces to be joined. As soon as the cement gets tacky (almost immediately), join the surfaces by hand. Apply the thinned Super Seam to the outside of the joint, allowing it to encapsulate the Ceconite fibers. These surfaces must be held together until the adhesive sets. This may be instanteous or you may have to wait as long as 30 seconds, depending on humidity. On some humid days it will set up before you can join the pieces. This is usually the time for things to start sticking together indiscriminately. If this happens, stop and clean up. You can soften hardened Super Seam with acetone and add extra cement to problem joints after you have gotten the glue back in control.

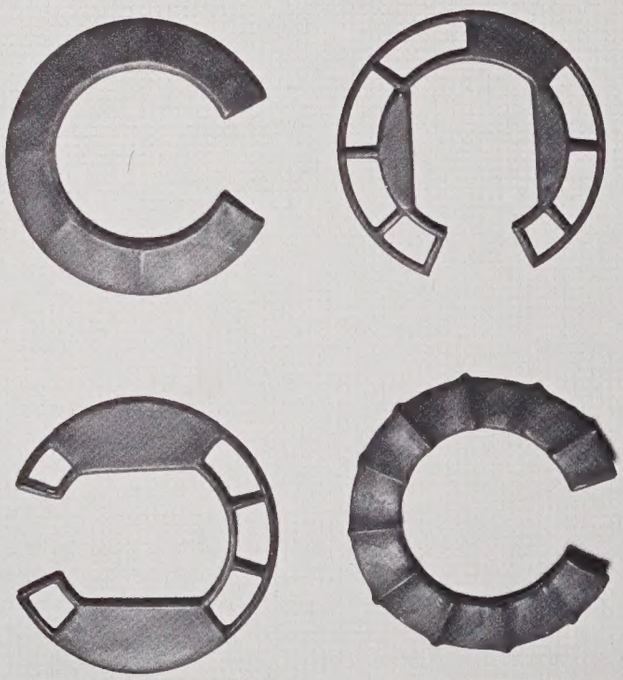
After all the joints are dry, the Ceconite is shrunk over the frame by applying heat. This is the most dramatic part of the process. Unfortunately, it is also the most fleeting. Ceconite shrinks in the temperature range of 248°–400° F. If it is overheated, the fabric will fuse and turn brown. That area has broken down and must be replaced, either with a patch of new Ceconite or an entire new piece. As you can see in the illustration, I use an industrial heat gun, which is basically a scaled-up blow dryer. On aircraft, the preferred tool is a clothes iron. An oven would probably work in a pinch. It is good



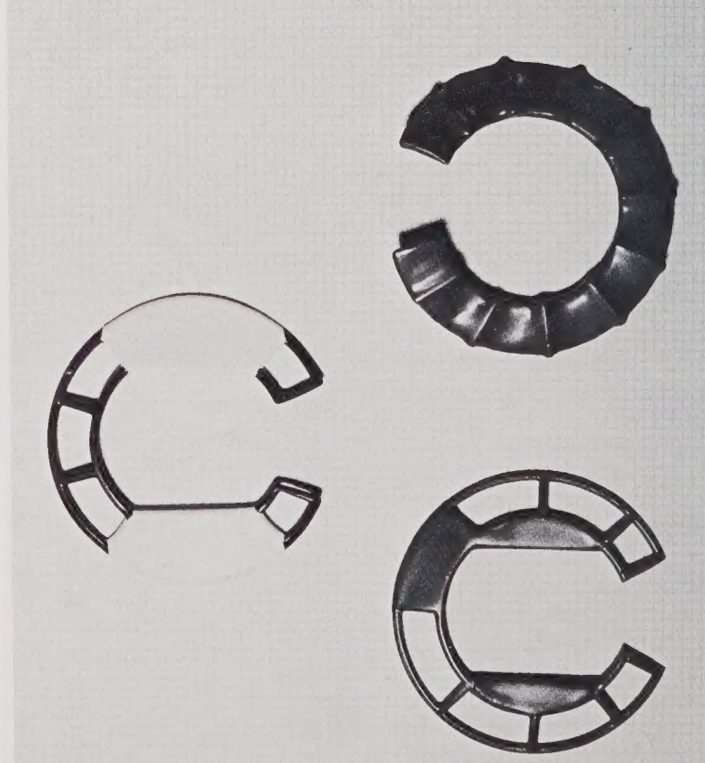
1. Bronze bracelet frames



2. Bracelet frames covered with Ceconite



3. The Ceconite has been primed with SS7 and sanded



4. Finished bracelets after painting

practice to tighten the fabric in two stages, lightly going over it once and then again for a final tautening. Maximum shrinkage is not necessary and may distort the frame.

Painting

Now we come to the final stage – the painting. At this point I refer you to Bruce Metcalf's article in *Goldsmiths Journal,* summer 1980, "Painting Techniques for Metalsmiths," for a discussion on spray painting. This article covers the topic completely. There are two things to be added in order for you to have all the information you need for this next and last stage. First, the paint to use is an acrylic lacquer, and second, this lacquer cannot be used in all airbrushes. Lacquers are thick, making them unsuitable for airbrushes designed for lighter bodied paints. They are also quick drying (four hours) which makes the airbrush clog even faster. I recommend using a Paasche VL 5, a brush which will handle the lacquers and can be easily converted for lighter paints.

Because you will want a smooth surface to paint on, you must fill the weave of the Ceconite before applying the finishing color coats. I had originally used Pactra Aerogloss, a butyrate lacquer. It was too sensitive to temperature and humidity and I had serious cracking problems with it.

I have switched to a new paint system using automotive paints. With them, you first use an oil-based primer/surfacer called SS7, manufactured by R-M Products. SS7 is a primer and a scratch filler in one. Build it up to a smooth surface, using from three to six coats followed by a wet sanding with 400-grit paper, then one more coat and lighter sanding. Mix the first coat thinner than necessary to allow the paint to encapsulate the fibers. The cleaner the gluing and fitting of the Ceconite prior to painting, the fewer coats of SS7 will be required.

Once again, I remind you that the use of these materials requires proper safety protection. These are industrial materials. You cannot safely use them in your kitchen. They are flammable and they are toxic.

The second part of the paint system involves an acrylic lacquer also from R-M Products called Alphacryl. All the colors are intermixable so you can mix the colors from a few basics. Lacquers are preferable because they are sandable and enamels are not. You can work over a surface, building it up with different colors, removing some by sanding, and building textures. As far as I know, you can only do this with lacquers.

Because Ceconite retains its flexibility, the coatings you use must also be flexible. Acrylic lacquers are not flexible, in fact, they are very brittle. You buy the solution to this problem when you buy the lacquer. By adding a urethane catalyst (directions on the label), Alphacryl becomes a flexible paint suitable for painting flexible bumpers, plastic dashboards and, luckily, Ceconite jewelry.

A warning: these paints contain lead pigments. Continued attention to the protective measures outlined earlier will protect you while using them. Make sure that anyone wearing anything made with these materials is protected by spraying several unpigmented coats over the color coats.

Finding the Materials

There are many more details in this process than I can squeeze into this article. I've worked much of this out myself and I am sure there is more to know. The publications listed at the end of this article will be informative, but suppliers will be the most helpful. The best place to look for these materials is the *Yellow Pages.* Ceconite is sold at aviation supply firms and they usually have the manuals available also. The paints are sold at autobody supply shops. (Nontoxic versions may be available in California.)

Try to buy from people you can establish a relationship with. You will need their help and many of them are interested in oddballs like us. For the most part, they are in business to sell things, and many to sell in large amounts. It is often an inconvenience for them to deal with small customers. Just remember – few Americans have the same understanding of craftsmen and artists that they have for crazy inventors, although the needs of each group are very similar. Many autobody suppliers will spend all day helping you figure out the best paint system for your Piper Cub, your submarine, or your Titan missile. If you ask them about painting jewelry, they will probably scratch their heads.

Conclusion

Although I am not interested in technique per se, I needed this process and had to work it out. Metalwork today is technique heavy and concept weak and I hope this paper does not contribute to that imbalance.

As metalsmiths, we have the unique position of studying how things are constructed. Our techniques cut across many media. We have brought industrial materials, unique to our times into our work, although for the most part we use them in archaic ways. What is the point of dragging the 20th century into a medieval context? Isn't there something missing when we do that?

Marc Levine lives and works in Boston. He is also known as the "Sparky" of Sparky Metal Works, 524 Harrison Ave., Boston 02118

References

Article:
Metcalf, Bruce, "Painting Techniques for Craftsmen," *Goldsmiths Journal,* 30, Vol. 6, No. 3, Summer 1980

Manufacturers' Manuals: "Refinisher's Guide," Rinshed-Mason Products, Inmont Corp., Detroit, MI 48210, 1968

"Procedure Manual #101," Ceconite, Inc., 4677 Worth St., Los Angeles, CA 90063, 1958

"Technical Bulletin FAB–101," Ceconite, Inc.

"Technical Bulletin FIN–101," Ceconite, Inc.

Breaking the Ice with John Marshall

John Marshall rarely talks about his work. He prefers his pieces speak for themselves. But, because art is only one form of communication, there are parts of an artist that can never be expressed through the work. This interview was conducted to fill in some of these gaps between the artist and the work. It was occasioned by the completion of a major piece of sterling sculpture for the Lannan Foundation. I have known John Marshall for somewhat over five years and have always been impressed by the energy and time he puts into his work. He feels that an artist should never rest on his laurels, never stop creating. To do so is to give up the title of artist.

Joseph Hall

Punch Bowl, sterling silver stretched from 7-gauge sheet, 13x9", 13" diameter. Photo: Steve Young

Hall: I'm curious about why you so seldom talk about your work. What are your feelings on "talk-artistry" and "talk-artists"? Also, what about the saying "good artists should stick to art, poor artists should stick to talk."

Marshall: I'm always very concerned with how much is said, when it's said and whether it's necessary. There are some people who are very articulate, and, if they are, they should use that talent. It would be terrific to be able to be articulate *and* to be a great artist, and there are some people who play that role very well. I feel my talent is in my work, the more work I put out the more I can really "say." I am then saying it the way I do best. To write about it, to talk about it, I don't do that as well.

Hall: Before we get into talking about your new piece for the Lannan Foundation, I'd like to have your thoughts on some general questions about metalsmithing. Let's start with what I see as the problem of metalsmiths defining themselves by their material rather than by concept. I recall an interview in *Fiberarts* (No. 4, 1980) with Giorgio Furioso in which he said that because he defined himself as an "artist" rather than a "fiber artist," he was able to go into territory, such as partial destruction of the material, that the fiber artist would not go into out of respect and trained-in sensitivity, oversensitivity, for the material. Do you feel that this relates to your own work or metalsmithing in general? And what about the preciousness of materials and its inherent problems?

Marshall: The question of an artist defining his identity by materials is a very important issue—it may be one of our big hang-ups. Furioso's statement is good, to a point, but the material should not be completely written-off. There is always a reason, if only subconsciously (and I doubt if many artists are ever so pure in thought that the choice is made at that level), that an artist chooses a specific material; it may be a physical property: strength or weight, or a subjective property: feel or symbolic characteristics. It may also be that in some cases the material becomes the first line, and the artist the second line, or caption.

The problem of preciousness is all part of the same question, although here we are dealing with the public's values as well as our own. The public tends to see the monetary value before the art value. The artist is usually limited by monetary value in terms of the size of the piece he can create in a precious metal/material. I work with precious metals because I enjoy how they look and what they will give me—almost any type of form. They are soft enough to move, and yet hard enough to hold a line. They also have an inherent durability, in terms of corrosion. The materials we work with, though precious, never come close to the preciousness of the mind. We have a tendency not to think about that.

Hall: I know that a major portion of your credo on metalsmithing has to do with change. Change within the design elements of a piece, change in the overall form of the piece (or a major component) and change in an artist's style throughout his lifetime. What are your thoughts on this element of change?

Marshall: Do not deny change within a piece at any time. Never deny the metal the ability to "say" something. Serendipity is important. Fred Miller, for instance, being the perfectionist that he is, a lot of the time would take the piece and develop it exactly to the drawing or model. This method is successful for him but I have a tendency to disagree with it in my work. I feel that when you are working the metal it's going to tell you something—you have to listen with the hands, eyes and ears.

Concerning the changes in an artist's style over a lifetime, change almost always happens to varying degrees. At times though, an artist must force himself to try something new. It should not just be a break in process but in ideas as well. If it doesn't work out, you can always come back to the comfortable and familiar places.

In the same vein, by accepting what is comfortable, one tends to rely on what *is*. I mean especially the "is" of using space. We continually try to make things use up the space. I think this arises subconsciously from our environment. You get on a bus, or you go into a plane, and you notice that everything and everyone has a specific space: the space is all used and accounted for. This may then be transferred to a piece: we tend to think of positive rather than negative space, and often, of a boring, needless repetition of design elements.

I feel that people are constantly looking for change, but at the same time we tend to lock ourselves into customary patterns, patterns that lead to what might be called a "constant flow" in the design of our work. What we often want, though, is interruption, even though it may be irritating at times.

Hall: What you've just said about space brings to mind the use of space by some of the more acclaimed sculptors, say, Smith or Moore. Do you feel they are more successful in this area?

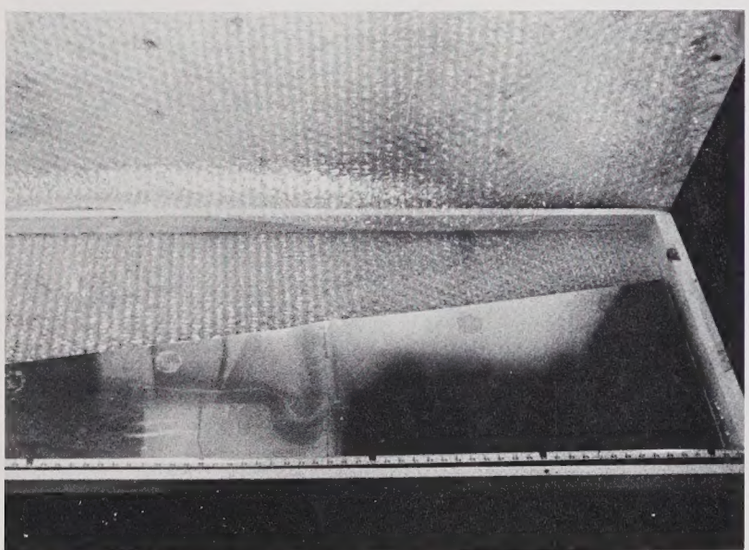
Marshall: Yes, by and large they are. I really feel that sculptors, that is good sculptors, take in the space around the form better than most metalsmiths. Again, we have a tendency to look in, instead of out. There are forms coming away from shapes that we make: metalsmiths tend to ignore this relationship.

Hall: Do you know where your ideas for pieces come from?

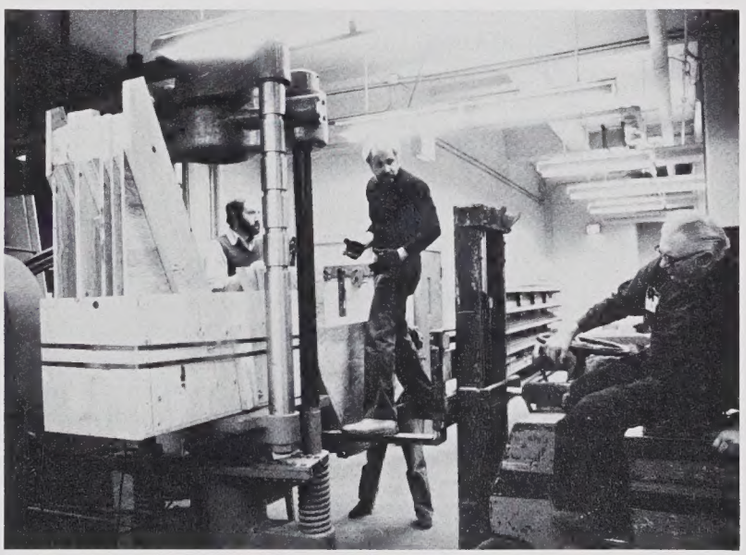
Marshall: Several places and several ways. They can come from a gum wrapper I see on the sidewalk, or a cloud or earth forms. There are undoubtedly influences of other artists on me and people I've studied with, like John Paul Miller and Fred Miller. Ideas may also come from conversations. It's a process of filtering in and out, a myriad of thoughts and impressions.

Hall: What do you do during dry periods?

Marshall: I don't think "dry periods" is exactly the right term. There are certain times when it gets very moody, very depressing, where ideas are not coming.

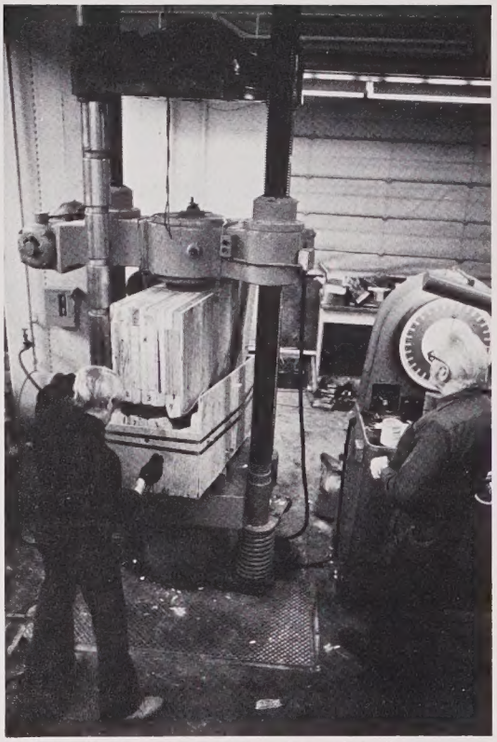


Cut, unpressed 2x6 foot sheet of 18-gauge sterling silver

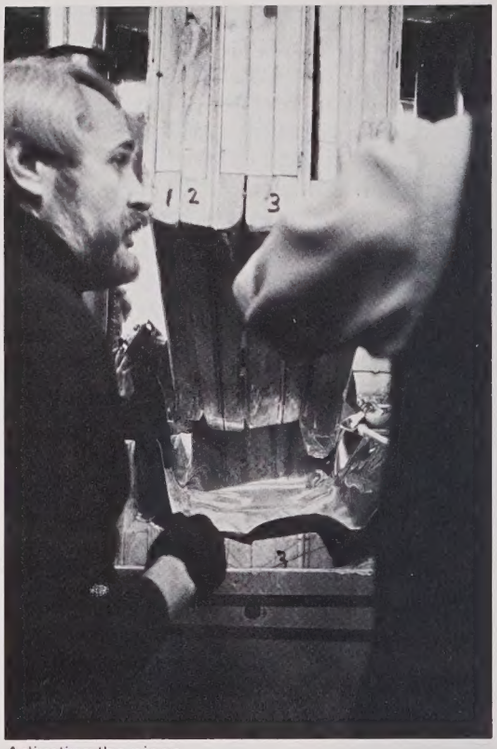


Setting wooden dies in the 200-ton hydraulic press

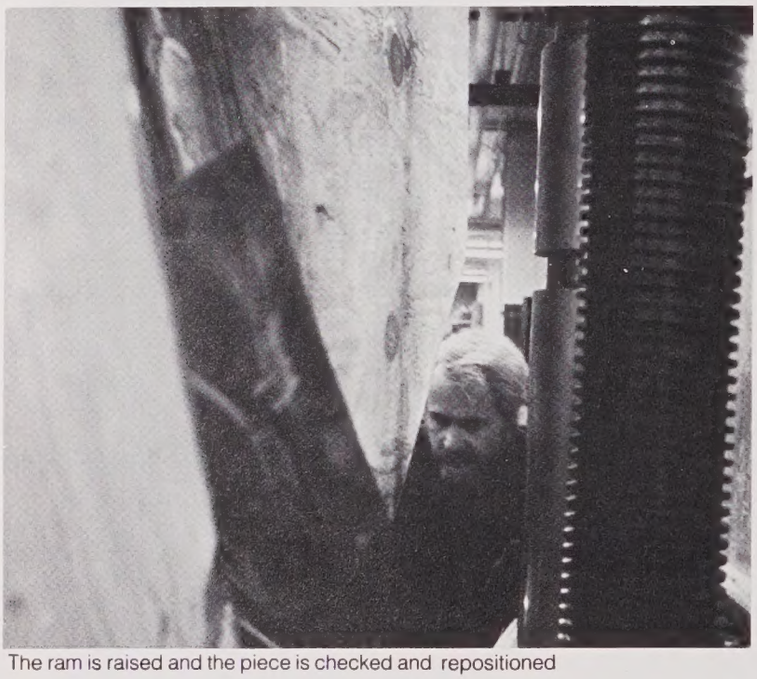
Lubricating the wooden dies with a waterless handcleaner



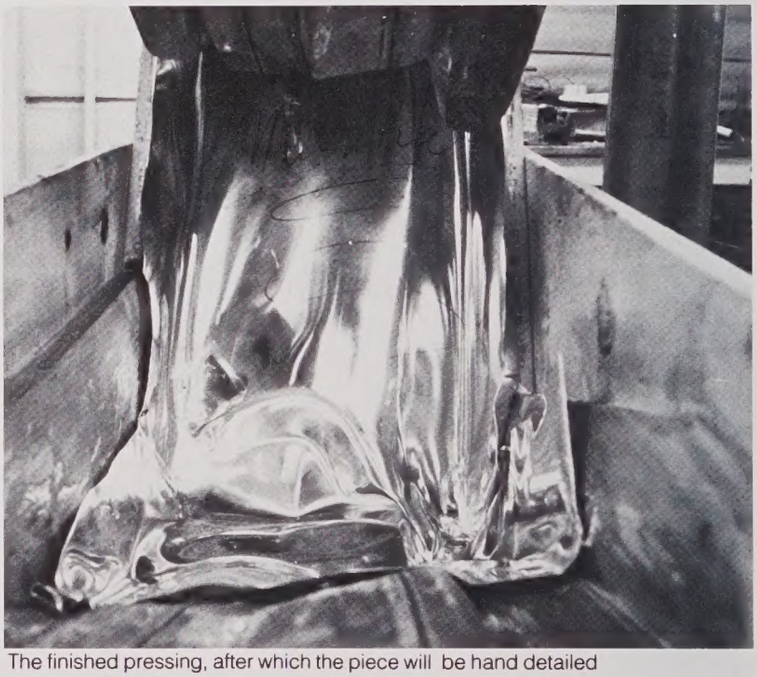
Bringing the ram down on the piece of sterling silver



Adjusting the piece



The ram is raised and the piece is checked and repositioned



The finished pressing, after which the piece will be hand detailed

During these times I just continue to work or I draw. Sometimes I might just work on my studio for a bit, doing things like installing more insulation.

Hall: Let's talk about your new piece for the Lannan Foundation. One thing that occurs to me is that it is not "just another ornamented object." You've broken away from sculpture disguised as punchbowls into "straight" sculpture. I wonder if you think that that was a weakness of some of the punchbowls that this piece has overcome?

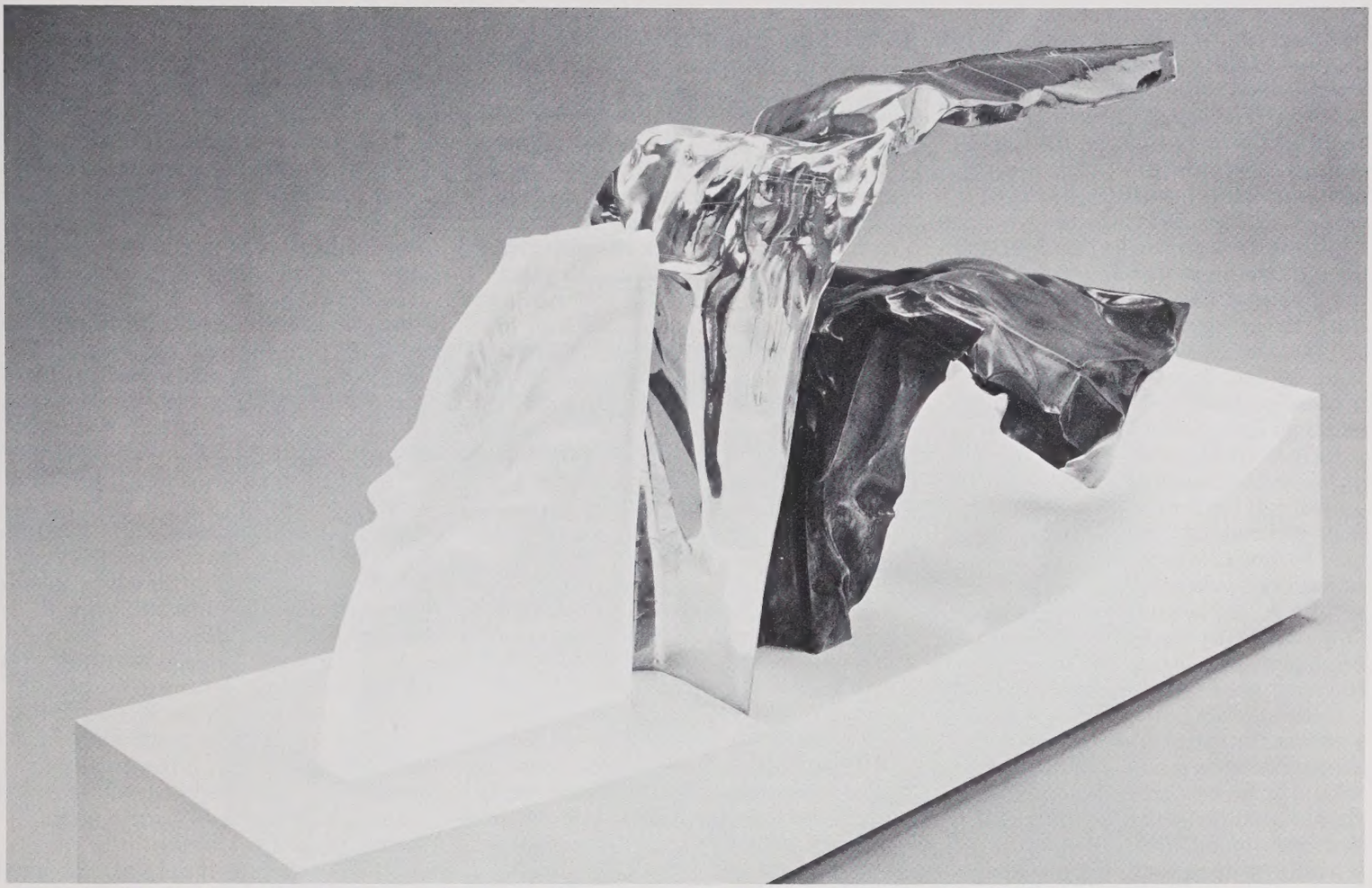
Marshall: That may be to some extent true, but I feel that basically the punchbowls function well as they were intended to, the ornamentation enhances the form, not vice-versa. This new piece is strictly sculptural and thus has no need for imposed function. In a general way, though, it is something for the artist to be cautious of.

Hall: I've also noticed a great deal more symbolism in this piece than in most of your previous pieces. While this often occurs in a strictly sculptural work, I am also reminded of the statement by the architect Robert Venturi that the sensibility of people today is less toward form and space and more toward symbolism. Do you have any thoughts on this?

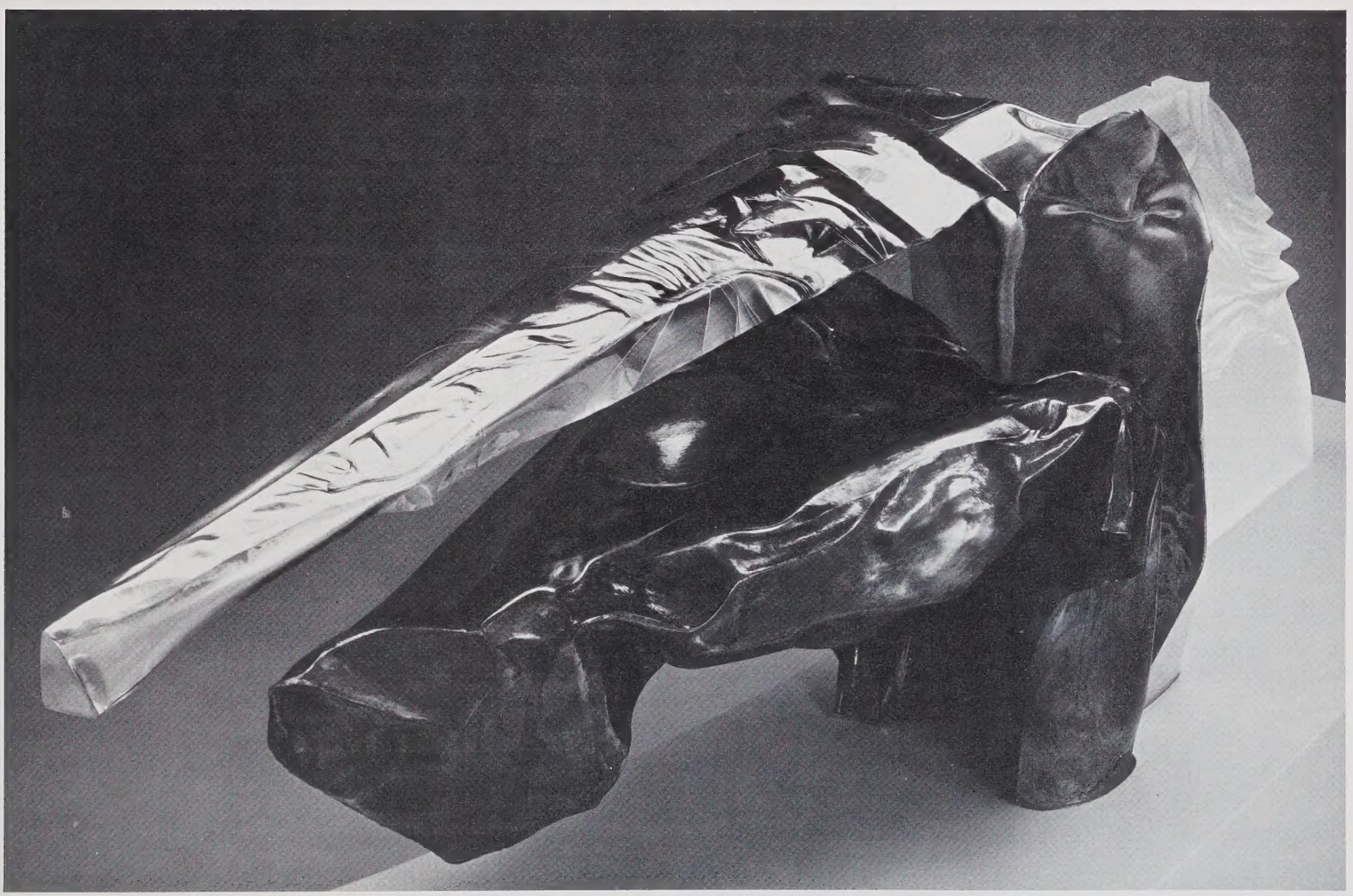
Marshall: I basically agree with Venturi's observation, but I think that it shouldn't be an excuse for neglecting form considerations. I do find myself working more with symbolism. While there is a great deal of symbolism in this piece, I would not be crushed by those who miss the point, I hope the piece is strong enough that it can be appreciated on several different levels. It is still always a pleasure when someone understands my symbolic intentions.

Hall: Tell me why you went to hydraulic pressing for major forming of the piece, and were there any special problems that arose.

Marshall: I resorted to using hydraulic pressing but I found it was inadequate for me to shape the piece without requiring an annealing. An even annealing on a piece of metal that size is almost imposible to accomplish without obtaining industrial-scale facilities. With the hydraulic process it's just one big move, and the major form development is done; the rest of the work is done by hand with customary techniques. Another advantage is that the press exerts enormous pressure. This allows for substantial work



Glacier, the finished sculpture mounted on a base, sterling silver, acrylic, copper, 6x3x2'. Collection: the Lannan Foundation. Photo: Steve Young



Glacier, another view. Photo: Steve Young

hardening, which can be utilized, as in this piece, to make large overhung pieces that would collapse under their own weight when using hand processes. Much of the work for the piece went into developing the wooden forms that are the dies. At times this was a difficult process, because what is positive in the metal is negative in the wood dies—an awful lot of design and research went into developing the forms in the piece without even touching the metal. One other thing that's nice about the process is that you can be very sensitive in bringing the press down, lifting it up, looking at the form, adjusting if necessary, slowly bringing it down again, and then saying, "that's it."

Hall: On the subject of education, one question that comes to mind is the dichotomy of solving functional design problems and making "works of art." There may be too close an association in art schools between product designers and architects, on the one hand, and art students and instructors on the other. Do you think there should be more of a separation between these departments in schools?

Marshall: No. I think that would create a very sad situation. What we need is an even more open school structure. There should be no barriers; the individual should be allowed to move freely back and forth among the different disciplines. It would be up to the individual to draw the line between product/function and art—it's a problem that each person has to deal with for himself. I also feel that the product designer has a lot to learn from the artist. We need people who understand form to the point of being able to incorporate it into conventional products; a major problem with product design is that art is not being considered as one of the design criteria—this creates a very cold environment.

Hall: What about some young students and some mature artists who are trying to fit into certain molds for success?

Marshall: I look at art around me, not just metalsmithing, and I find it heavily influenced by the critic, the grant, the money factors and the tight job situation. This leads to a similarity in works, which I feel is just not honest. The student is especially influenced by the currently successful artists. They look at what is being accepted in major shows, being published in art or craft magazines, and jump into that style. To a point I don't think that that's entirely wrong. Sometimes you have to experience a style or technique, but you must be honest with your intentions. Ultimately, you must have *your own* concept in your work: you have to start from concept, not from an acceptable style or technique. If the trend persists, I feel we are going to lose an awful lot of exciting ideas (no doubt there will be many false starts) and become very much like the Europeans, with their master craftsman-apprentice structure. I can't emphasize enough that young artists, and some established ones, are becoming too conservative in their work.

Hall: It seems to me, then, that you must think that the Society of North American Goldsmiths and *Metalsmith* are playing a role in homogenizing American metalsmithing; am I correct?

Marshall: To some extent that's true, but the real problem for *Metalsmith* is that in the past it hasn't been selective enough in what it published, workwise. I must admit that there has been an improvement recently, but what is needed is a tighter screening of work. I don't think the spectrum of the types of work, or the ideas in it, would necessarily have to be narrow if the proper screening committee was selected.

Hall: Selecting the committee would be extremely difficult. Most metalsmiths would opt for the accepted style, and bias would be paid already known artists. How would you avoid this?

Marshall: I do think it would be difficult to select the committee. We should select people not so much in our own field, but rather from sculpture and other art areas. The main thing they would have to look for is new concepts and ideas. I would downplay craftsmanship, to a point, in favor of strong ideas; I've seen some poorly crafted pieces that had it all over the most technically perfect pieces in the world.

Hall: You mentioned that grant as playing a role in creating the similarity in much of today's metalsmithing. What do you think of the various granting agencies?

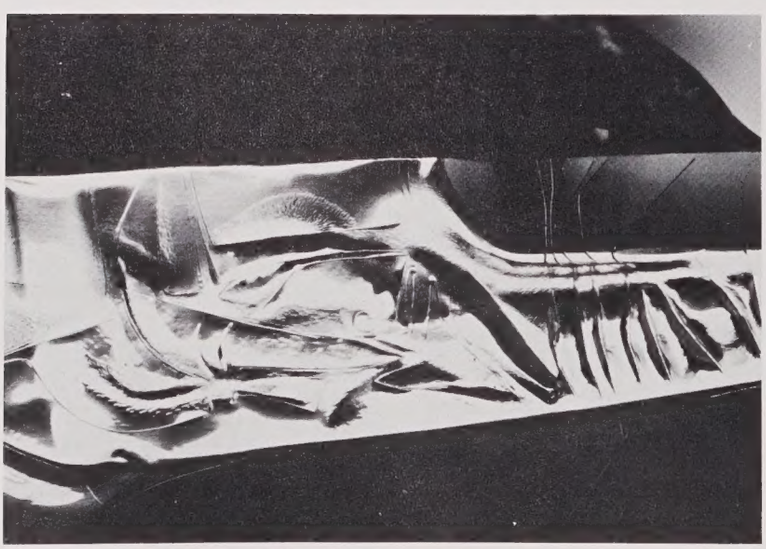
Marshall: Obtaining grants is a funny thing. I feel there are little tricks, for lack of a better word, that are required in getting one. Most of this problem stems from the election procedure, that is, selection from slides alone. I think that the jurors should look at some work, not just slides, when it comes to selecting the finalists. Another problem is that in some types of grants there is no requirement for an accounting of what is done with the money; occasional abuses in this way denigrates the spirit of the grant, especially in the eyes of the public.

Hall: Finally, I'd like to know what you see as your biggest problems with your artistic life, and if there are any problems in having a family while still being a working artist and teacher.

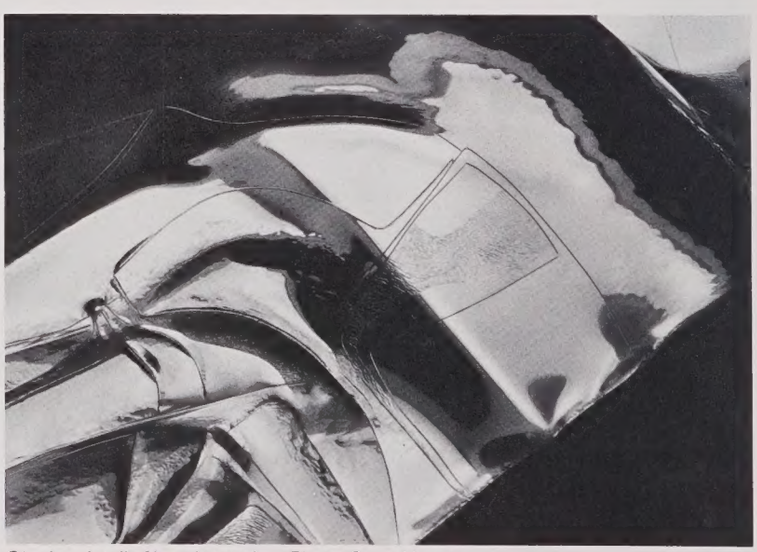
Marshall: What worries me the most is the age thing. Just getting to the point where it is physically too hard to do the craft. If it comes to the point where I can't handle large pieces, I'll work on small pieces. Perhaps, I might even have others execute my designs—I want to keep working until the last day.

About the family, it can be a problem if you don't have the right family. I feel I do and they recognize my work, in fact, they even push me harder, and I try to recognize their needs and enjoy them. The way I look at it is that if you have a family that doesn't recognize what you're doing and the whole thing doesn't fit, get the hell out, change it! Don't put them through something you want to go through by yourself. You have to understand the other person and always listen.

Joseph Hall *is an instructor of jewelry at the University of Washington Continuing Education program and at North Seattle Community College. He is the Northwest representative for the* SNAG Newsletter.



Glacier, another view. Photo: Steve Young

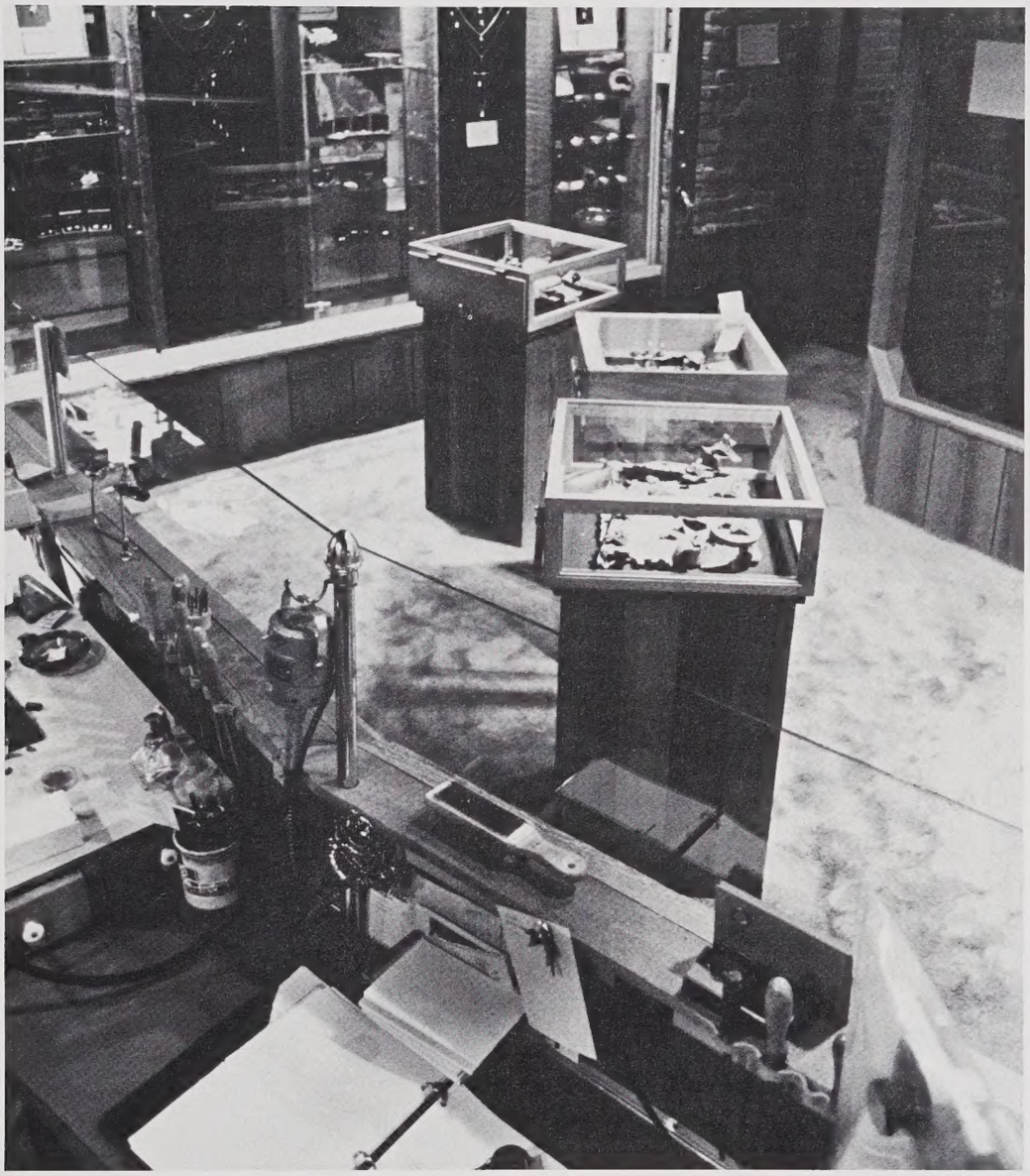


Glacier, detail of hand texturing. Photo: Steve Young

The Business of Jewelry: Marketing Analysis of a Retail Jewelry Shop

by Michelle Farmer and Alan Montrose

A continuing series



Although I have always approached jewelry from a design standpoint rather than a business one, once I graduated from school I quickly learned how important working with figures had to become. Therefore, I went to the Small Business Administration and they in turn sent me to the Dean Attcanson School of Business in town. The school promptly assigned two graduate students in the Entrepreneurship Program to my "case." I found the study most enlightening and financially rewarding. There was no charge to me, the SBA picked up the $300 bill. Therefore, thanks to them, I can now support my family, make house payments and so on. The love for making fine jewelry is still there, but now I get a wage also.

—Roy John Bolduc, *Owner, Gold and Silverworks*

Marketing Study Outline

Discussion of Problem Areas

Pricing

Marketing

Recommendations

Pricing

Marketing

1. Determine target market group
2. Increase the number of lower priced items
3. "I specialize in custom work" sign
4. Print a brochure
5. Reduce number of *Yellow Pages* entries and increase in size one advertisement
6. Use college newspapers in advertising mix
7. Send post cards to past customers
8. Put framed ads in tennis and racketball clubs
9. Increase selling sphere

Gold and Silverworks is a sole proprietorship jewelry store run by Roy John Bolduc. It is located in the Reed Opera House in downtown Salem, Oregon. The Opera House is a fairly new development made up of approximately 40 smaller shops that sell anything from men's clothing to designer toilets. At the time of this study the shop had been open for approximately two years. In the mall there is one other jewelry shop. However, the two differ dramatically.

Mr. Bolduc specializes in custom-made jewelry of high quality. With the exception of a very small segment of his inventory, gold earrings, all the items are made by Mr. Bolduc in the store. His shop is made up of two areas, one where he displays his current inventory and one where he designs and makes each item. Both areas are in full view to all. His competitor on the other hand, specializes in premade goods that he purchases rather than makes himself.

Mr. Bolduc is both an artist and a jeweler with a minimum working knowledge in the business aspects of his store. We focused our attention on a number of problems that existed within the shop. There was little concrete information to work with, for example, no financial statements existed. The financial records were filed in manila envelopes for each month of the year. These were primarily maintained for income tax preparation purposes.

With little current and accurate information concerning the financial aspects of the shop, a number of problems were identified. It was difficult to see historical trends within the shop and also to predict future prospects. No established pricing method existed. This was particularly troublesome when Mr. Bolduc had to bid on commission jobs. Generally his bids were too low to bring in any sort of return on his labor and other expenses.

The direction of the business was not clearly defined. The business could take many different approaches. He could continue to produce and sell only his own work out of one shop or he could consider the possibility of employing other craftsmen. The ideas of mass production and venturing out to Portland and Eugene was yet another possible consideration. None of the costs and benefits had yet been determined about these possible approaches and so the future course of the shop remained quite vague.

It was important to identify what group Mr. Bolduc's jewelry appealed to and whether or not Salem had a population to support the shop. There was little knowledge of the target market group. There was also a possibility that the location of the shop in the Reed Opera House was not an appropriate one for the shop when considering the kind of customers frequenting the mall.

We also noted a marketing problem within the shop. Mr. Bolduc found it difficult to divide his time between creating new items and marketing the items currently in inventory. As stated earlier, Mr. Bolduc is a craftsman and much preferred spending his time focused on this area. As a result, little effort was made in making sales to people who did enter the shop. The items in inventory were of excellent quality and therefore were relied upon to sell themselves. The number of buyers versus lookers was relatively low.

Advertising was also a pressing issue. Mr. Bolduc was constrained because his business was young and his capabilities were not well known. Although he enjoys working in all jewelry areas he does have a preference for gold work. He wanted to increase sales from existing gold inventory and also wanted to increase his commissioned work. To achieve this it was necessary that advertising be increased. Both Mr. Bolduc as an artist and his shop needed greater visibility within the community.

Discussion of Problem Areas

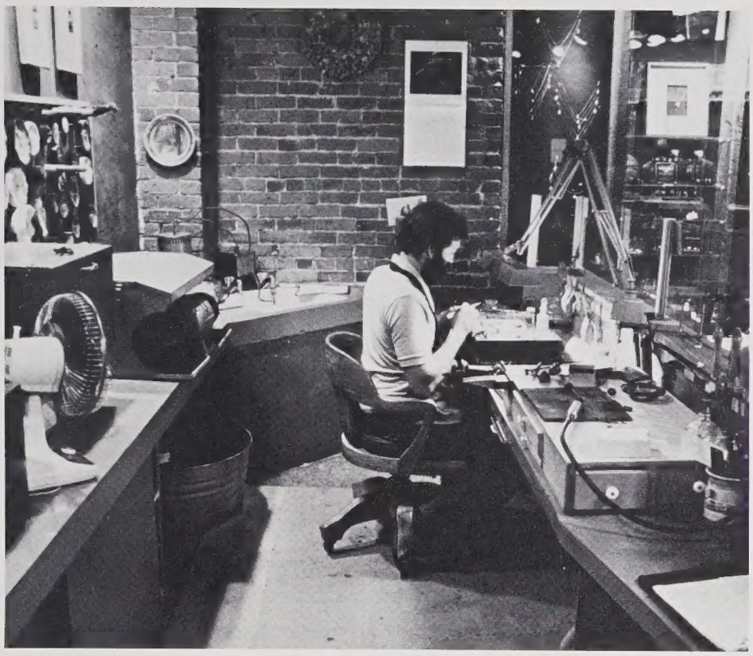
After our first interview with Mr. Bolduc we decided to focus our attention on two problem areas: pricing and marketing. It became evident that he was not comfortable with the pricing method he was presently using for the various jewelry items being produced. At that time he was estimating the amount of materials that went into each finished product and adding to this a subjectively determined amount of money which was considered the "mark-up" on the item. This mark-up included a portion of his overhead, his labor and an amount of money which was determined largely by his appreciation for the appearance of the item. Unfortunately, records had not been kept and there existed no method for separating the elements included in this mark-up figure.

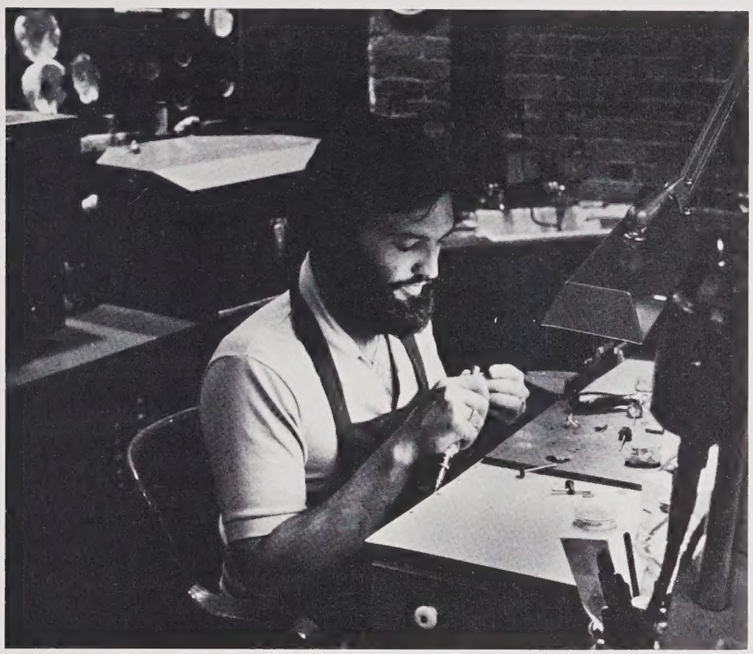
This type of system lead to two problems. The first centered on his actual dealings with customers, that is, the difficulty he had when he was asked by a customer to describe how he arrived at a particular price. Also, there existed the possibility that two very similar items could have a large variance in price independent of the fact that they involved essentially the same amount of materials and effort. Again this would be difficult to explain to a customer.

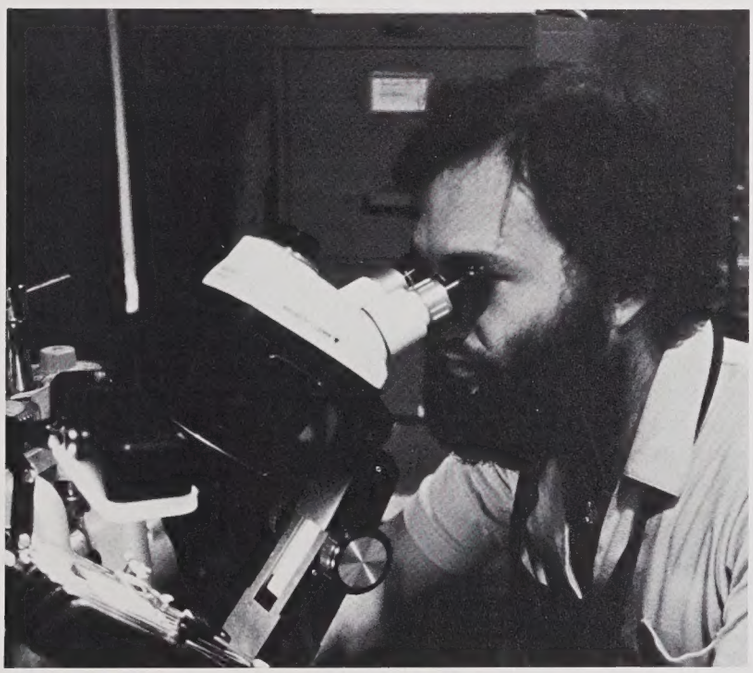
The second problem had to do with the use of Mr. Bolduc's time. Subjective pricing took time. A more objective pricing system would leave more time for him to create jewelry which, clearly, was a higher priority.

Regarding inventory, it was noted that a sizable portion of working capital was used to support a finished goods inventory of gold rings, which appeared to sell at a slow pace. It was hoped that by analyzing this and the overall inventory composition that recommendations might be arrived at which would lead toward the utilization of working capital in the best possible manner.

The evidence of the marketing problem was in four parts. First, Mr. Bolduc told us that sales volume was far below his own production capacity. He felt that sales volume needed to increase in order for the shop to be more profitable. His records indicated that his volume fluctuated from a low of six sales in January to a projected high of 48 sales in December of 1977. Since either 25 silver neckpieces or six gold rings can be made in 18 hours, if he works for six hours per day and four days a week, he can produce either 2,166 silver neckpieces or 520 gold rings per year. His present sales do not approach these figures, so to reach a higher income he would have to raise prices or sales volume. Since







Roy John Bolduc at work in his retail jewelry shop

his capacity is so high and prices appear reasonable, a strong marketing effort is necessary.

Secondly, as stated earlier, Mr. Bolduc makes all his items in the shop. He felt that the time he spent selling his pieces was time away from jewelry making. In general, little effort was made to sell the work. His jewelry was of good quality so it could sell itself. Again, he considered himself to be an artist and jeweler not a salesman. So he allocated his time mainly to jewelry making and as little time as possible to marketing.

Thirdly, Mr. Bolduc indicated that there was little knowledge within the community about his talents as an artist and jeweler. There had been little previous effort to separate his shop and its unique qualities from its competitors such as Zales or the shop across the hall, Rings and Things. A major portion of his work remained repairing rather than having people come to him to have him design and create an individualized piece of jewelry.

Lastly, when we questioned Mr. Bolduc about the kinds of people who came into the shop and who either purchased an item or commissioned one, he could not give an adequate description. He expressed at the time the desire for a better knowledge of the people that his work appealed to by age and by sex. He needed more information about his target market group.

Recommendations

Pricing: In an effort to arrive at a pricing scheme that could be uniformly applied to all created jewelry items a contribution margin formula was arrived at which we had hoped to use as a starting point.

$$\$9500 = (45 \text{ gold rings} \times \$75) + (306 \text{ silver neckpieces} \times \$14.50) + 1275 \text{ misc.}$$

This formula, with income shown to be $9500, was arrived at using percentage estimates of the sales of gold rings, silver neckpieces, silver rings, gold neckpieces, gold earrings and mounted butterflies that Mr. Bolduc gave us along with a copy of his 1976 tax return. Since the majority of his money appeared to have been made on gold rings and silver neckpieces, we decided to concentrate on these items and place the rest of the items in the miscellaneous category. However, when he saw the contribution margin formula he felt the breakdown of sales did not closely represent that which actually took place. The original percentage estimates, therefore, had little value for us and a new method for arriving at a pricing mechanism was sought.

It was decided that the cost of items should include the cost of metal materials, stones and labor plus a mark-up which would cover overhead and also include a profit to the owner. There should be a labor charge for the craftsman's work which should be separable from the profits of a business. In this way, should Mr. Bolduc decide to hire a craftsman, in addition to himself, he would be able to project the income he would obtain as the owner.

With this concept, he decided to use the following scheme:

Gold rings:	*Average Cost*	*Mark-up*	*Elements of Selling Price*
gold materials	$15.	100%	$30.
stone	35.	100%	70.
labor @ $20/hour*	60.		60.
overhead	2.		2.
Average selling price			$162.

Silver neckpieces:	*Average Cost*	*Mark-up*	*Elements of Selling Price*
silver materials	.50	100%	1.
stone	5.	100%	10.
labor @ $20/hour*	14.50		14.50
overhead	2.		2.
Average selling price			$27.50

*(Mr. Bolduc felt that $20 per hour was an appropriate wage for himself.)

Although this system was usable, we felt a few improvements could make it easier and more logical. The first was to include the labor in the mark-up, as it is an element of production, the same as the cost of materials. Also, the allocation of overhead should be removed as it would vary depending on what volume of business is done throughout the year. It would be easier to include this amount in the overall mark-up amount. Thus, the following pricing scheme was recommended:

Gold rings:	*Average Cost*	*Mark-up*	*Selling Price*
gold materials	15.		
stone	35.		
labor @ $20/hours	60.		
	$110.	+ 50%	= $165.
Silver neckpieces:			
silver materials	.50		
stone	5.		
labor @ $20/hour	14.50		
	$20.	+ 50%	= $30.

The 50% mark-up was chosen to arrive at the selling price, which had all ready been determined to be appropriate in this market through observations in similar stores. We further recommended that this same system, using a 50% mark-up, be used for all other items Mr. Bolduc produced using his own labor. For items which require no labor, such as gold earrings and mounted butterflies, the same 100% mark-up presently being used should be maintained.

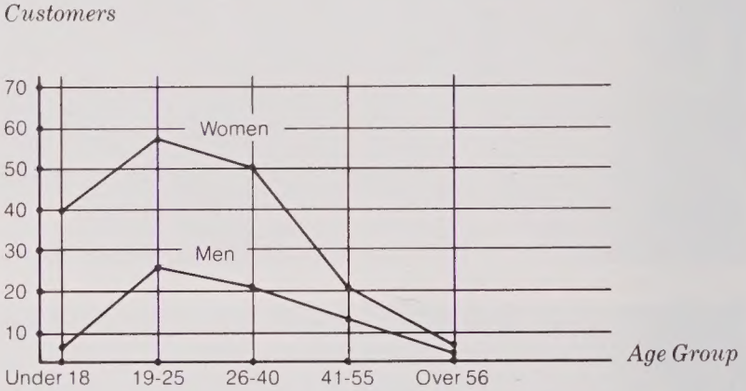
This system gives Mr. Bolduc two methods of raising and lowering prices in the future. He can either alter his labor cost or his mark-up percentage. Perhaps even more important to him is the fact that through using this simple pricing system he will have more time to devote to creating jewelry. In order for this scheme to work, Mr. Bolduc must keep accurate records as to the materials and time used in producing his jewelry.

Looking into the existing inventory structures revealed a turnover ratio for gold rings to be approximately .09 while that for silver neckpieces approximated 36. In view of this, together with the information provided to us that 90% of the gold rings sales were commission work and not from the finished goods inventory, we recommended that a cut in the gold ring inventory take place. Also more silver neckpieces should be displayed, as we believed this would better utilize the existing working capital.

The reduction in gold ring inventory should be done carefully, however, making sure that all the different variations of things Mr. Bolduc can do with gold be exhibited. Basically, we suggested fewer duplications and similar items be allocated to a finished-goods inventory. This effort could be subsidized by creating a professionally bound scrapbook displaying pictures of gold rings he has created in the past. In this way the gold ring business could still be pursued without tying up as much working capital in gold inventory. Also, the additional inventory of silver neckpieces might result in an increase in sales, since their lower price makes them an impulse sale item. (To be discussed more fully in marketing recommendations.)

Marketing: 1. Determine target market group.
By developing a matrix system which required little time or effort, we were able to ascertain the number of people who came into the shop with the approximate age and sex of those people. When someone entered the shop Mr. Bolduc would mark which category he believed that person best fit into. He also marked on each sales slip the approximate age and sex of the purchaser. From the survey it was determined that women from the ages of 18 to 40 were most likely to frequent the shop and to make a purchase.

One-Day's Customer Analysis

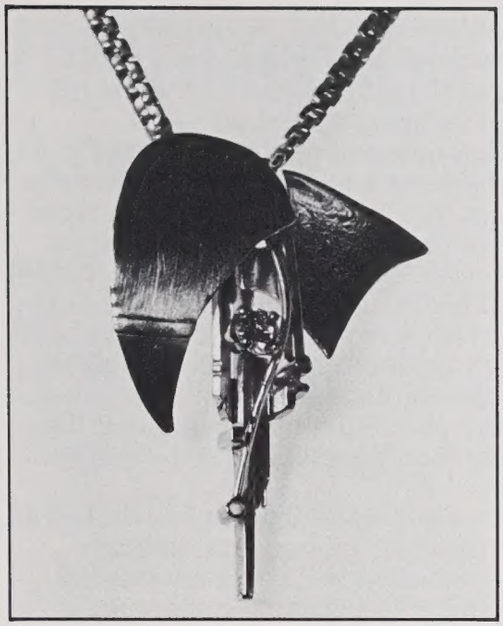


Given the quality and price of Mr. Bolduc's jewelry we also inferred that his target group was in the middle to upper middle class segments. They could most likely pay for the quality items which were more expensive than his competitors. However, his pieces were for the most part one-of-a-kind items that could warrant a higher price.

2. Increase the number of lower priced items.
While doing the target market survey, a low ratio of buyers versus lookers was revealed. The Reed Opera House attracts people who may be interested in buying a gift but are not sure where or what they want. They browse through the shops until something attracts their attention and then they purchase it. Mr. Bolduc's shop did not carry a large proportion of items which were priced as impulse choices. The inventory of such "pick-up" items was quite low. Most of the items ranged in price from $100 to $350. We recommended that a greater emphasis needed to be placed on less expensive items, impulse purchases, but without lessening the quality image that Mr. Bolduc wished to convey. In this way, until an increase in sales volume of gold rings and commissioned work occurred, Mr. Bolduc would have a cash inflow he could rely upon. Also he could take advantage of the people currently frequenting the shop, more specifically the current "lookers."

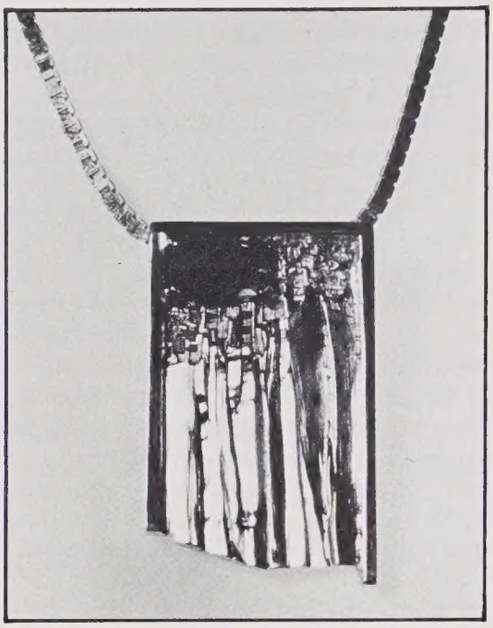
3. "I specialize in customized work" sign.
We recommended that Mr. Bolduc make his talents better known to the community. When we brought up this idea during the Entrepreneurship class, a student suggested that Mr. Bolduc have a sign made to be put up in the shop indicating that he did customized work. Many of the students stated that they were unaware of the ability to have an item specifically designed and made according to their own taste. When they wanted a ring or other piece of jewelry their first thought was to go to a better known competitor such as Zales or Stevens and Sons. Their impression of small jewelry stores such as Mr. Bolduc's was the items were of good quality but they were also more expensive.

From these observations, we recommended that Mr. Bolduc work to educate his clientele of his capabilities. A sign stating "Specializing in customized work" has recently been hung in two locations in the shop. Right away a num-

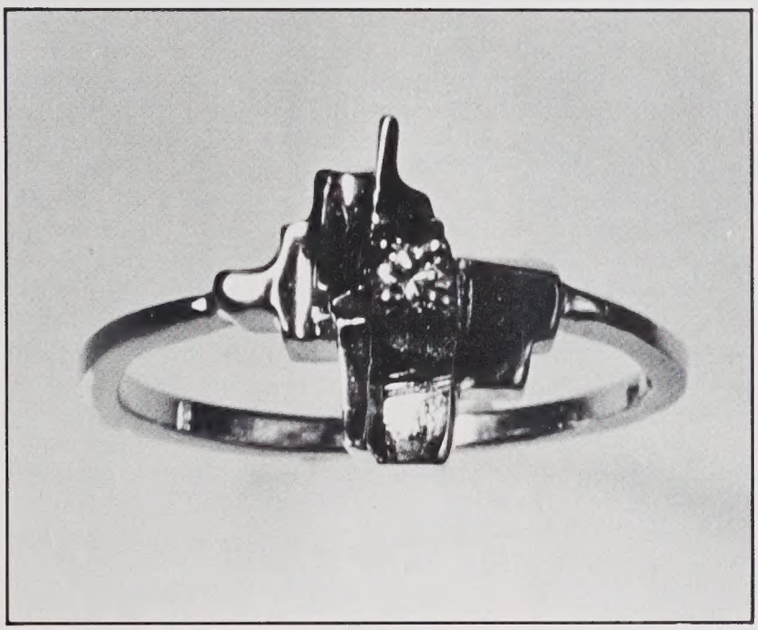


Pendant, diamond, 24K gold. Price $750; does sell

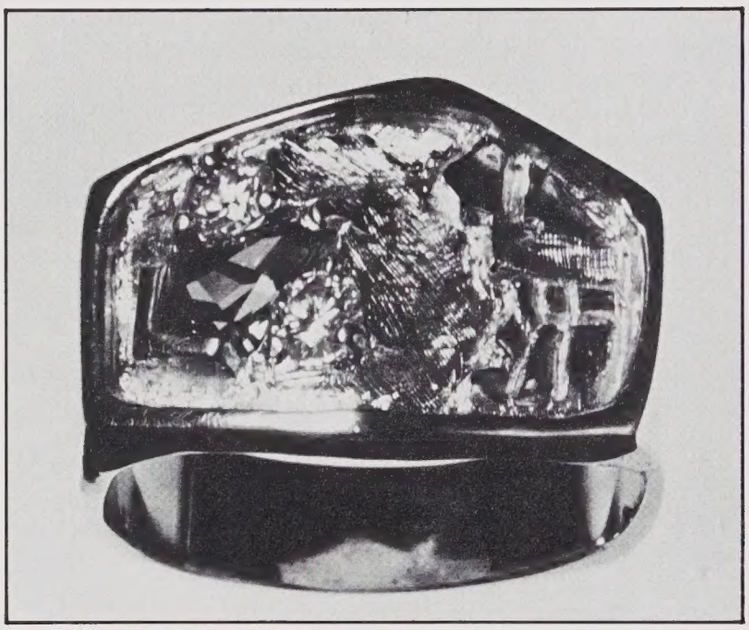
Pendant, silver, moonstone. Price $62; does sell well



Pendant, garnet, 14K gold. Price $240; does sell



Ring, diamond, silver. Price $170; does sell well



Ring, diamond, garnet. Price $980; does sell well

Ring, yellow sapphire, diamond, gold. Price $580; doesn't sell

Pendant, garnet, 24K gold. Price $480; doesn't sell

Ring, rubies, gold. Price $550; doesn't sell

Photos: Photo Specialities

ber of people commented that they had been unaware that he specialized in custom work until they had seen the sign.

4. Print a brochure.

Considering the number of people that pass through his shop, we suggested that Mr. Bolduc have a brochure that could be taken along for future reference. The brochure should emphasize his quality work and artistic ability with information about him as an artist. One or two photographs should be included which would portray the quality and artistry of his work. Further, the brochure should explain that custom jewelry can be made to fit anyone's "creative taste."

With the brochure he would have to spend less time away from his jewelry making answering questions for the customers. The brochure would help to get his talents and his name exposed more often to more people.

5. Reduce the number of *Yellow Pages* entries and increase in size one advertisement.

Gold and Silverworks was listed under three different categories in the *Yellow Pages* of the telephone book. As it turned out all three of these listings were on the same page. Of the three only one was more than just a single-line entry. We recommended that only one entry under "customized jewelry" be utilized. Then Mr. Bolduc should include an advertisement which explained all of his talents and emphasized that he was an artist, for example, "Have a ring made by Roy John." It was felt that the one entry and an ad would be far more effective than the current scheme. Despite the slight increase in cost Mr. Bolduc agreed to the proposal as a more effective use of space and Gold and Silverworks' limited advertising budget.

We suggested to Mr. Bolduc to ask his customers, especially those that telephone in, where they heard about the shop. A small survey of this kind would give him information about the effectiveness of his advertising and whether or not he should continue the ad in the *Yellow Pages* with its additional cost.

6. Use college newspapers in advertising mix.

Given the target market group of women from the ages of 18 to 40 in the middle to upper middle class, we looked for areas where we could best reach that group. It would have been possible to advertise in a newspaper that had wide and varied readers such as the *Statesman* or *Oregonian*. But because advertising in these papers is expensive, we recommended that Mr. Bolduc not use them. Instead, we recommended advertising in the Willamette University, Chemeketa Community College and the Oregon College of Education newspapers. Although the readership of these newspapers is not as large as that of the *Statesman* or *Oregonian*, they do focus more directly upon Gold and Silverworks' target market group. Also the cost is much lower and can better fit into his current advertising budget. For example, for a quarter page ad in the Willamette paper the cost is $30 for one run. An added benefit was that there was not as much competing advertising in the college newspapers.

Given the limited budget it was also recommended that he advertise at those times when people would most likely be seeking his sort of talents, such as Christmas, June weddings and graduation. For the time being it was recommended that he be selective about when to advertise.

7. Send post cards to past customers.

Mr. Bolduc keeps a file of his customers including their addresses and their past purchases. It was recommended that he send out post cards to his past customers indicating his recent increase in inventory and new styles. The cost of this would be approximately $45 which included printing and mailing. Since the recipients of the post cards have made at least one purchase from him they already know of the quality of work he produces. The post cards would reintroduce Mr. Bolduc to past customers and encourage them to visit the shop and make a purchase.

8. Put framed ads in tennis and racketball clubs.

Another possible advertising scheme would be to develop elaborately framed ads to be placed in the local tennis and racketball clubs. We researched this idea and found that few of the managers of the local clubs had been approached with such proposals. The managers could see no reason why such advertising could not take place. When we mentioned the possibility that Mr. Bolduc would consider paying the clubs for the space used, the managers were eager to become involved in such a plan. We recommended that the signs be professionally done in keeping with the quality image to be conveyed.

The clientele that frequents these clubs fit into the target market groups well. The clubs are also experiencing a phenomenal increase in membership so the advertising would be exposed to an increasing number of people.

9. Increase selling sphere.

To increase sales, we also considered the idea of Mr. Bolduc making some items to be sold in other shops. We wrote to the Goldsmith Association to see if there was a system or plan that could be utilized so Mr. Bolduc's selling area could be increased. We explored the idea of featuring his work at jewelry stores located in such resorts as Aspen or Sun Valley. The clientele at these resorts fit into the target market group.

We were soon informed that the best way to be shown in shops other than your own is to be recognized at one of the numerous jewelery shows. We were told by winning recognition at one of these shows that generally the jeweler is approached by numerous people that would like to carry the jewelry in their shop or boutique.

Mr. Bolduc has entered a number of shows and is planning to enter more. He is rather satisfied with his current business and so may not implement these expansion ideas. However, because of his great capacity which is far above his current sales volume, we still believe this is an area he should explore further.

Summary

Due to this marketing analysis Mr. Bolduc has a better understanding of the business aspects of the store and he feels much more confident about its future. The first year after our study proved to be better, with increased sales volume and profit, than any year previous and by the second year the store had doubled its sales. The items are now more competitively priced. Due to the increase in sales volume Mr. Bolduc can move away from time-consuming repair work into making gold rings, which he much prefers.

He recently bought a new piece of equipment that will allow him to reproduce the same piece of jewelry numerous times and he can vary it with different stones and slight modifications in the basic style. We recommended he use this equipment for increasing his silver ring inventory, since it will reduce his labor cost making the rings a lower priced impulse purchase item.

The prospects for Gold and Silverworks are far better than when we first entered the shop. Mr. Bolduc is moving closer to his goal of being an artist-jeweler and this represents a more profitable future.

Irreplaceable Artifacts

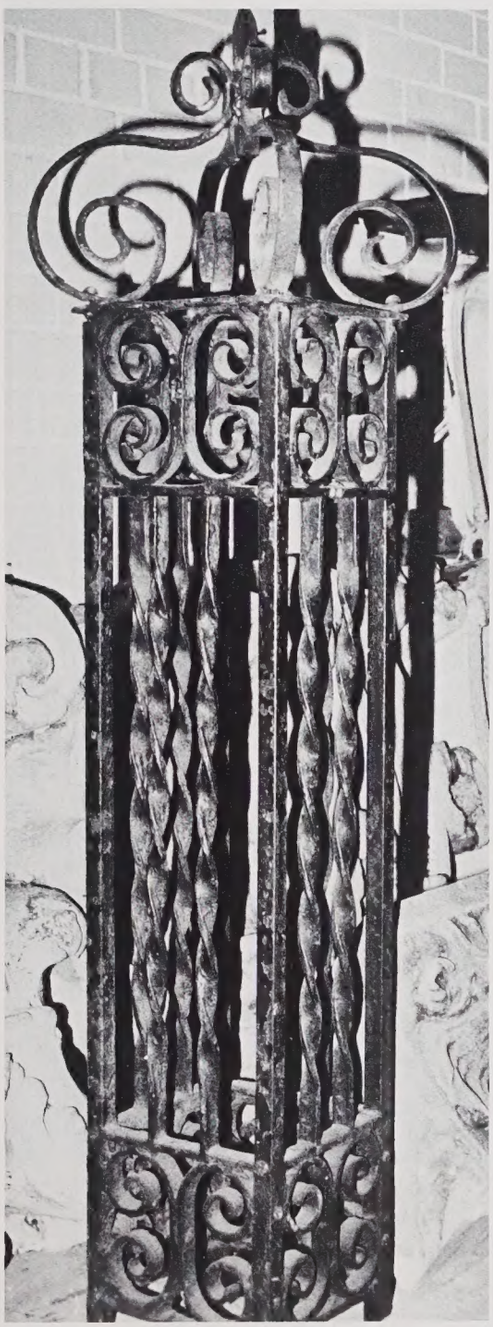
by Helen L. Bennett

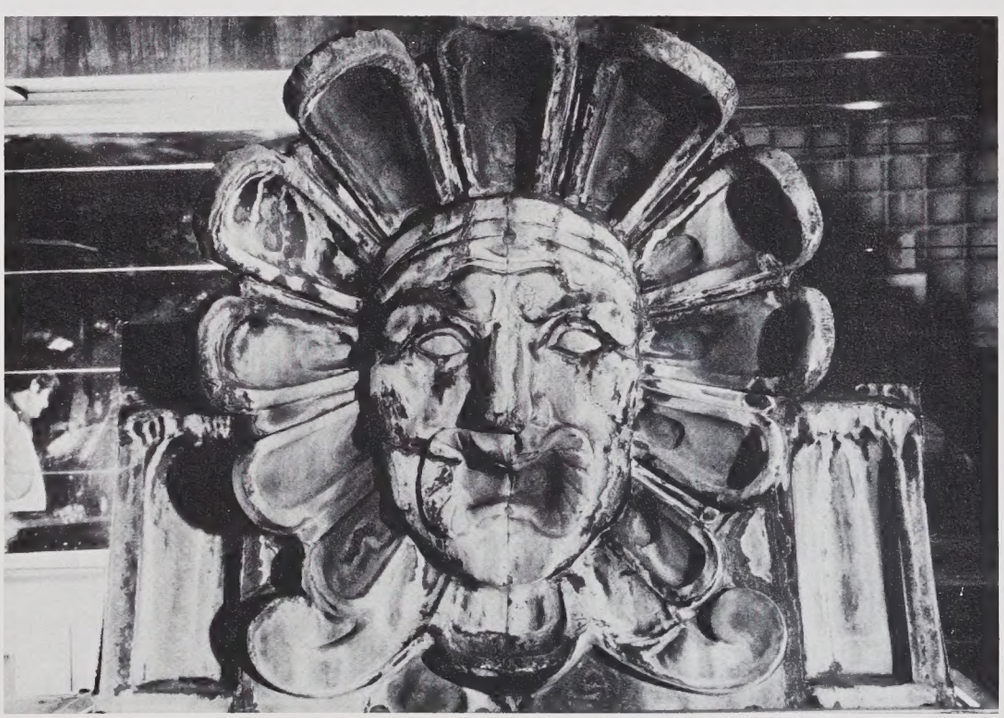
When landmark preservation commissions fail to protect architecturally significant structures from the death knell of the wrecker's ball our cultural portfolio is devalued and, at best, our artistic heritage is catalogued by pictures in reference books. But when a building is destroyed, must its ornament and details also go?

An emphatic "no" is the answer given by Evan Blum, an urban lone ranger who salvages architectural art and artifacts from demolition sites and recycles them through resale. Some of his more famous rescues of metalwork include 500 elevator doors from the Astor Towers and radiator grills from the Vanderbilt Hotel.

Blum's firm, Irreplaceable Artifacts, has also saved an entire tavern originally located in New York City's Astoria Hotel, the facade from the Chicago Stock Exchange, Art Deco nudes from the New Yorker Hotel, a fireplace which appeared in Alfred Hitchcock's film "Rebecca" and belonged to Jack Warner of Warner Bros. and an Italian Renaissance Istrium stone mantel and over-mantel from Stanford White's own mansion.

Blum's successes are based on two assets. First, he knows how to dismantle an oversized and unwieldy object from a building without ruining it. As he says, "After all, if it can be built, it can be taken down." Second, he owns several warehouses around the country in which he can store these objects. In fact, he





Above: Knewel post from a brownstone, ca. 1880
Above right: Irreplaceable Artifacts showroom
Right: Copper face from the Commodore Hotel

owns the largest collection of this type of merchandise, which he will duplicate upon request.

Although he is reluctant to reveal how he hears of well known or well executed buildings about to be torn down, Blum admits he has a national and international network of ears and eyes which keep him informed.

Says Blum about the success of his operation, "The reutilization of architectural ornamentation from old buildings is the simplest and most cost-effective way of meeting the public's growing demand for a built environment that is rich in quality of workmanship and that is real."

The people who come to Irreplaceable Artifacts—which began just four years ago as a small operation on Long Island—range from designers and architects trying to create special atmospheres to homeowners hoping to enhance their abode with something rare to builders and developers seeking to embellish walls and business districts. Resorts International and the Sheraton Hotels are just some of the clients included in this last group. Why such a diverse clientele? Blum observes, "We are now dealing with a generation that has made the term 'nothing artificial' the byword in consumerism and this is reflected strongly in the building trades."

Blum's vocation is a natural extension of his avocation, his background and his sensibilities. As the son of an architect, he grew up surrounded by an awareness of the built environment. His interest in antiques developed at an early age—by the time he was 12 he could restore old phonographs to mint condition—and has never waned. Finally, as a sculptor himself he appreciates fine design and excellent craftsmanship. All these influences have made Blum a lifesaver—he enables us to be surrounded by and to enjoy the visual treasures of history.

Helen L. Bennett is a free-lance writer who specializes in design and architecture.

Decorative cast-iron elevator door from an elegant hotel
Left: Stairwell designed by Louis Sullivan from the Chicago Stock Exchange, cast bronze, 1893

Exhibition Reviews

Fourth Annual Philadelphia Craft Show
Memorial Hall, Philadelphia, Pennsylvania
November 13–16, 1980
by Eric Russell

This is a craft show elevated to the level of a fine quality craft exhibition. The show, housed in the architecturally intriguing Memorial Hall, is sponsored by the Women's Committee of the Philadelphia Museum of Art and is unique in this respect. One expects to and does find a higher quality of work here. Trite concepts and shoddy workmanship have no place in a show like this.

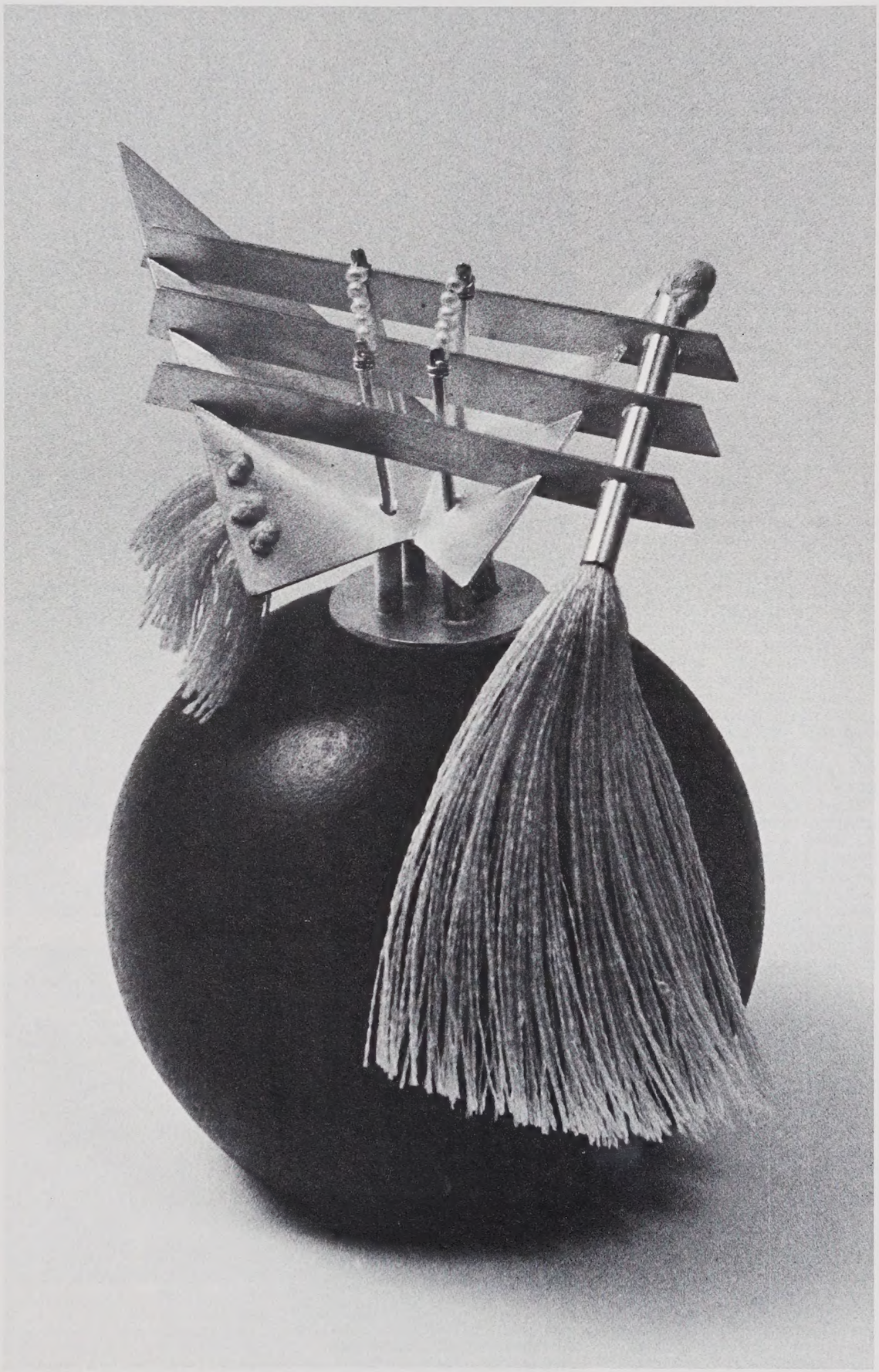
Of the 108 exhibitors, 34 were jewelers and metalsmiths. The work ranged from sophisticated one-of-a-kinds through blacksmithing, knifemaking, production lines, plastics, funk and a little enamelwork.

The only award won in metals was Third Prize for Excellence in Design and Craftsmanship which was given to Caroline Strieb of Philadelphia. Her display of one-of-a-kind pieces was comprised of religious objects, containers and jewelry. All showed a high degree of technical proficiency and a well developed sense of style. Her jewelry is noteworthy for its fine balance of form with texture and color. Carved ivory and gems are used both as components of the design and to embellish and accent her dramatic textural silver and gold pieces. With their flexible connections, these fabricated pieces come alive and ask to be used. Their boldness is accented by their healthy proportions, making this a very exciting collection of jewelry and objects. Stieb is definitely someone to watch.

Suzanne Nill's exciting container forms use a powerful combination of materials and disciplines. Her lustrous matt-finish porcelain containers are constrasted with and balanced by their lively mechanistic lids of sterling, pearls and raw silk, achieving an overall image of Oriental subtlety. These carefully refined objects (a new style of work for her) seem to require a ritual use designed for the reverence they inspire.

Work such as this stood out in the craft show, mainly because of its ability to use craft disciplines to create art forms. This is something that not everyone is capable of doing, but still is a goal that many pursue. A good example of someone working in this direction is Joseph Wood. Recently, out of boredom and frustration, he decided to do less production work and concentrate more on his individual pieces. This new work, delicate, mechanically structured jewelry, is the present outcome of this decision.

Diverse approaches to design also stood out in this show: Micki



Suzanne Nill, *Sculptural Container,* black slip-cast porcelain container, sterling silver lid with seed pearls and raw silk thread, 2½x3½". Photo: the artist

Lippe's fused sterling and gold jewelry showed strong lines muted by a textural finishing, which gave the pieces a pleasing softness. In sharp contrast to Lippe's work were the sterling and Scrimshaw pieces of Ed Miller, whose striking graphics have a geometric complexity which activates each object. Douglas Zaruba employed a much different approach by lather patterning sterling tubing which is then formed into wearable kinetic sculpture. This is an idea that should be explored further. The main focus of Rob Greene's work was the use of large areas of colorful stone inlays. The ever-present Thomas Mann showed his assemblages. Though they seem hastily fabricated and finished, this is part of their funky appeal. Experimentation with marriage of metals, mokume gane and plastics was visible at many booths.

Production-line jewelry was exhibited by several people. At its best, a production line offers well designed, distinctive and well made jewelry in a variety of price ranges. The production line is an important adjunct for many jewelers since it is their main source of income. Others do not consider it an alternative but their *raison d'etre.*

Laurence Seegers produced the most distinctive and sophisticated line. His smart earrings fabricated of gold or sterling with ivory or ivory and ebony wood laminations were in a class by themselves. With her humorous and wild imagery Jaclyn Davidson's line of cast surreal creatures, human and otherwise, continued to draw attention in their well displayed setup. Davis and Michel Ltd. and Vincent St. Studios had readily identifiable lines and they did well. At the lowest end of the production work were oxidized and plated flat brass fish, which looked like summer tourist junk, or striped plastic barrettes, which looked like Woolworth's. These things had no place in the Philadelphia Craft Show.

It is no mean thing to be able to produce a body of fine caliber work, no matter by what approach. While there were a large number of jewelers in this show, the great diversity in the work created interest for the viewer (and buyer) and a good marketplace for the craftsman in an appealing atmosphere of fine quality work.

Linda Weiss: Jewelry and Holloware
Precious Objects Gallery, Los Gatos, California
August 1–31, 1980
by Alan Revere

This exhibition was a diverse, stop-action glimpse into a dynamic metalsmith's development. Weiss is currently balancing her commitment to personal expression in metal as well as to professional jewelry design.

The collection flowed from major holloware pieces through fanciful pendants and hand sculptures to functional gold rings, laden with precious gemstones. The development in style was evident throughout the work. One could see remnants of an early concentration on planned, controlled forms giving way to a current devotion to spontaneous, dynamic expression. Weiss identifies this new freedom in her work as an extension of her personal life striving toward "freedom from constraint without preconception."

The holloware reflected this development. On one hand the monumental "Clouds for Camenzind," which appeared in the *Young Americans: Metal* exhibit, was an exquisite, large sterling silver bowl displaying a mastery of traditional silversmithing techniques with preconceived refinement. In contrast, her more recent pewter bowl appeared totally spontaneous and hand formed, as in clay, highlighted by a "ripped' effect as if torn apart in an emotional rejection or artistic constraint.

Of her many jewelry pieces, most impressive was her recent pendant and brooch series combining rippled, soft sandblasted gold surfaces with polished highlights and cloudlike Biwa pearls or carved ivory elements. The largest of these pendants embodied an air-sea-earth progression, beginning with a lustrous pearl cloud suspended over shimmering polished golden waves supported by a granular sandblasted earth foundation—a very elegant expression of movement through a dynamic cosmos.

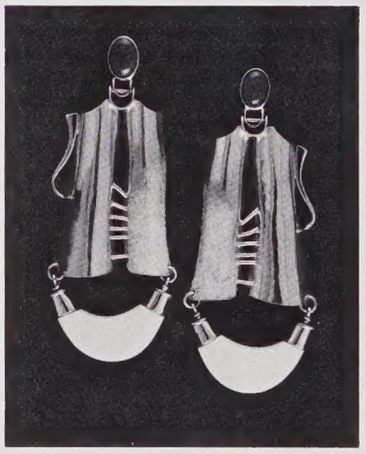
Weiss's collection of gold rings combined beautifully refined hard-edge shapes with soft, convoluted golden twists, accented by an array of gemstones. These highly tactile ring forms were sculptural complements to the bodies they were designed to adorn. Clearly Weiss's current direction employs her mastery of metalsmithing and jewelry techniques to eloquently express her very fluid ideas and emotions.

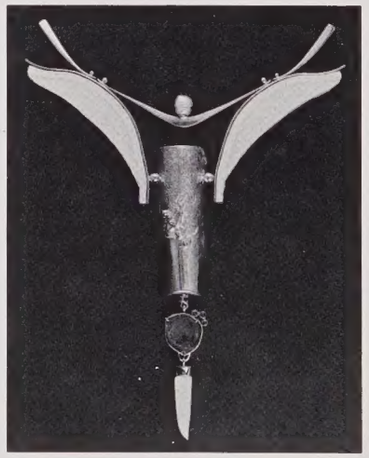
Jewelry Mid-Pacific
Contemporary Art Center, Honolulu, Hawaii
November, 1980
by August Becker

The Contemporary Art Center of Honolulu, Hawaii's most prestigious art gallery outside of the Honolulu Academy of Fine Arts, which is itself scheduled to soon become a museum, has for half a decade, under the direction of Laila Roster, carried out a policy of showing Hawaii's most vital art.

It is therefore significant that the month of November, an important time for the gallery, was devoted to an exhibition of metalcraft and jewelry by six of Hawaii's craftsmen. The exhibition indicates that metalcraft will be treated with respect in the new museum. It was clear from this show that jewelry is not necessarily a passive art that reflects innovations in other fields, but is now used as a vehicle for artistic attitudes, just as painting and sculpture. Therefore, six craftsmen working in a small scale in metal are just as likely as six painters or sculptors to manifest through their work disparate tastes and attitudes.

As the level of expertise in this show was in all cases adequate, and was by several exhibitors impressive, we can dispense with an evaluation of it, except to mention that it was occasionally abused and





Top: Caroline Strieb, *Pendant,* sterling silver, 14K gold, ivory, antique Tibetan red coral beads, 4¼x4¾", 1979. Photo: the artist. **Center left:** Caroline Strieb, *Earrings,* sterling silver, 14K gold, oxblood coral, ivory, 2½" long, 1980. Photo: the artist. **Above right:** Suzanne Nill, *Sculptural Container,* black slip-cast porcelain with matt glaze, sterling silver lid with black pearls and raw silk thread, 2½x6½". Photo: Hare Photographs, Inc. **Above left:** Caroline Strieb, *Pendant,* sterling silver, 14K gold, biwa pearl, tourmaline, ruby, ivory, 5½x7⅛", 1980. Photo: the artist

Top: Linda Weiss, *Holloware Container*. **Center left:** Linda Weiss, *Pendant,* gold, Biwa pearl, diamond. **Above right:** Carole Bowen, *Titanium 2* neckpiece, titanium, silver, acrylic, vinyl, 1980. **Above left:** Frances Pickens, *Shell Formed,* copper with green patina, 9"x4", 1980

degenerated into the "look-what-I-can-do" syndrome. What one doesn't want, I should think, is a costly curiosity, and yet, many of the artists in this show were willing to flirt with that possibility.

Expertise aside, we can speak of the disparate attitudes manifest in the work of these six craftsmen which often seem imposed upon the materials. This is not necessarily wrong, but it is fraught with risk. The devastating question no jeweler wants to hear is, "But why in precious metal?"

A consistent exception was the work of Frances Pickens, whose sober, personal expression emerged with modesty and authority from the material through an impressive and mature craftsmanship. Her jewelry took seriously the problems of the relationship between second and third dimension, and her solutions never seemed arbitrary. The excellence of execution eschewed calling attention to itself, and the elegance she achieved transcended preciousness. Her two shell forms of stubborn copper sulfate were icons from the sea, etched with its rhythms, and they reasserted nature's sensual eloquence.

Ronald Ai offered several attitudes. Whether his jewelry resembled electronic circuitry or sentimental landscapes, it carried a gothic intricacy. One necklace was an elfin cat's-cradle banyan tree, made of threads of copper, splayed and tangled. His "Portal on Paradise," a pendant, seemed to contain the ghosts of flamingos.

Judy Beaver translated Pop Art concepts into precious metals. There were nutty pendants—*bijoux pacotille*—with T-shirt slogans, a sampler that hid its corn behind its irony, and a tea pot wrought with a mixture of refinement and Dada madness. For relief from the comic, she offered a stark truncated silver cone.

Carole Bowen set stones into sections of abalone shell, to evoke fanciful landscapes. Her pins and pendants that are sometimes forged of titanium and tantalum colored by heat suggested Dali-esque rhythms. They were, however, fluid, feminine, rather than flaccid, as in Dali. Her deep water container with lustrous labiate opening and her "Container for Seaspray," were not functionally reliable; the seaspray had obviously escaped from its confinement.

Barbara Engles, a painter and printmaker translated abstract sculpture and painting of the 50s into metal miniature, flattening all. Certain abstract birds, migrated from folk or tribal art, found their way into some of her pendants, or were displayed as free-standing cutouts.

Michael Tom forged a neckpiece out of plexiglas and a number of metals that would be worn best over armor, but the little Martian warrior that emerges seemed friendly enough. His "Copper Boat Form" recalled the early sculpture of Duchamp-Villon, Art Deco and origami, all in one. A handsome copper molting beetle form was worked in mokume gane.

Two views of the exhibit
Passing Out
Goldsmiths' Hall, London, England
October 15–27, 1980
by Mark Frankel

"The schools may be the same as last year, but every exhibit is new and original," said Graham Hughes, Art Director of Goldsmiths' Hall, as he announed the details of this year's *Passing Out* exhibition.

At present, there are over 25 good metalsmithing schools in Great Britain. Each school has a show at the end of the year to exhibit the graduating students' work. Because the schools are located all over the country and the diploma shows occur at the same time of year, it would be impossible to see them all. The *Passing Out* exhibition was organized to show selected pieces from 20 of the schools. Also included in the show are the winning entries from several of the design competitions held in Great Britain every year, as well as some work by part-time students.

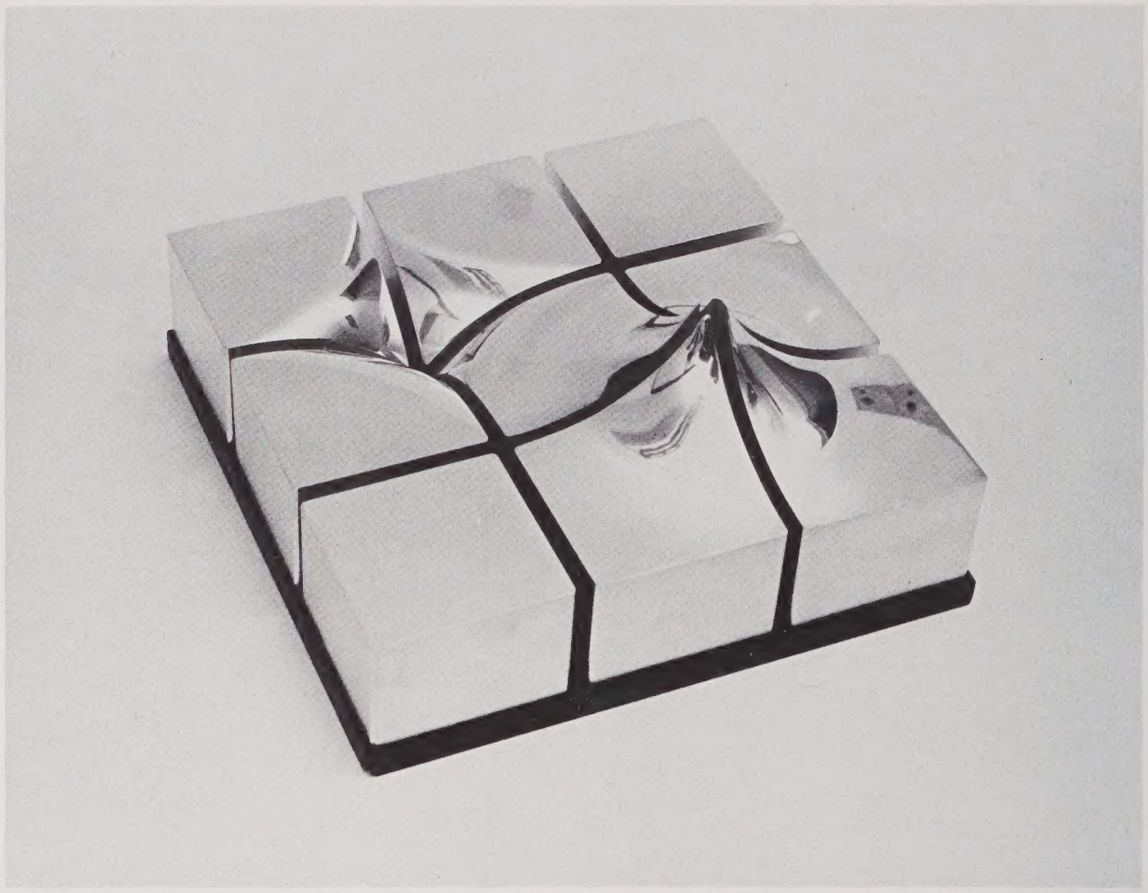
The overall quality of craftsmanship in this fourth *Passing Out* exhibition was high. Most of the work was manufactured in silver, with the bulk of the rest incorporating titanium and acrylics. Only a few pieces in copper and its alloys were on display. Many pieces used geometric shapes, clean lines and highly polished surfaces. There was relatively little work using surface decoration, apart from the coloring of titanium and some chasing. A lot of work showed good ideas, but very few pieces made refined statements.

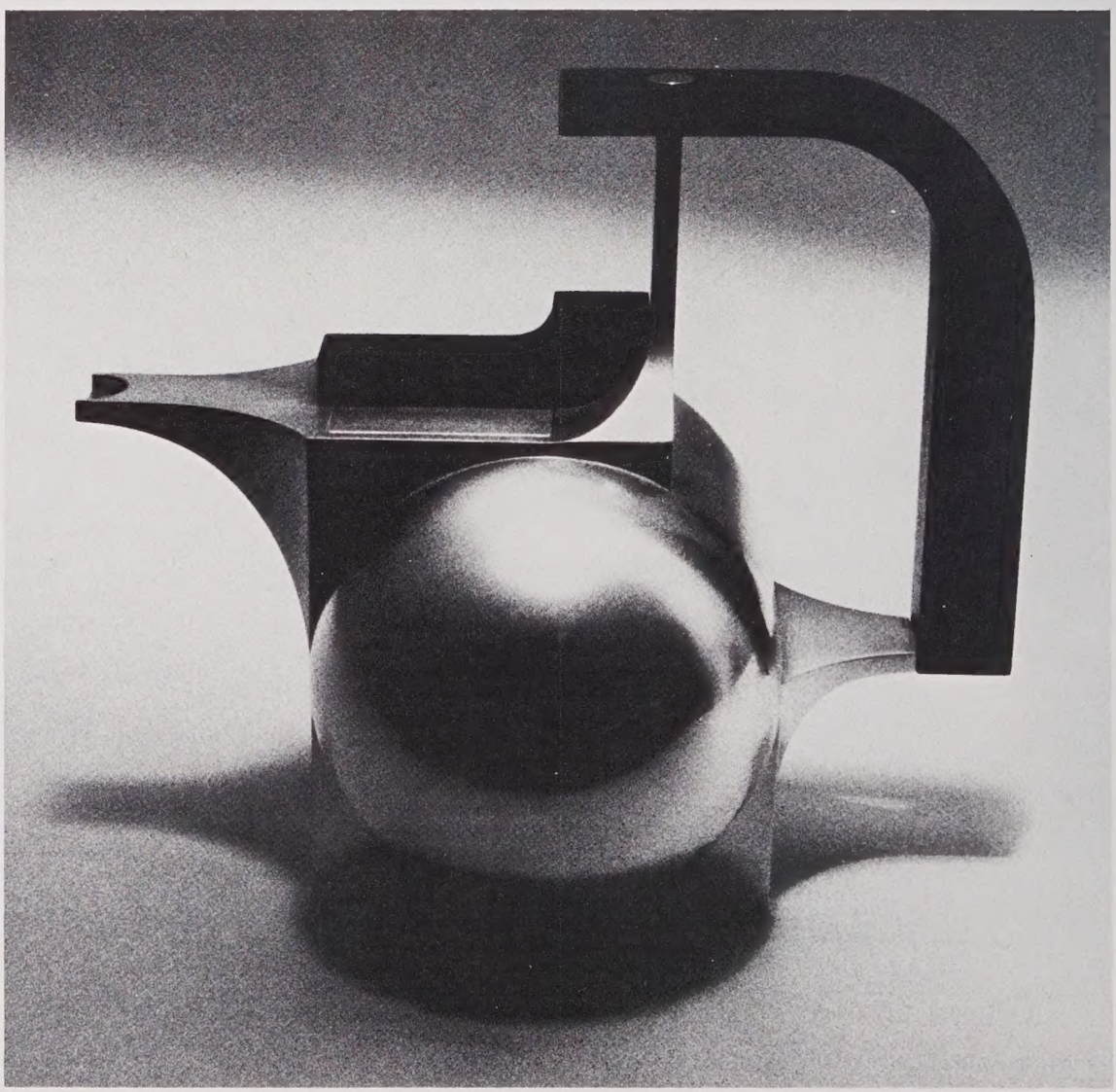
Having seen several diploma shows, I know that in some cases the best work is not on display. This means that the exhibition is not as successful as it could be. There are two possible reasons for this. One is the selection process, which is carried out first by the schools and then by Goldsmiths' Hall. This judging, to some degree, controls the impressions one draws from the exhibition and the schools involved.

However, I feel the most important reason is the lack of student enthusiasm towards the show itself. If the students do not sumbit their work for judging, it cannot be on display. Having been a student in England for the past three years, it is easy for me to see that *Passing Out* is not viewed by many as their first important exhibition after graduating. The idea behind the *Passing Out* exhibition organized by Goldsmiths' Hall is very good, but the show's future success lies with the newly graduated students and the energy they can generate.

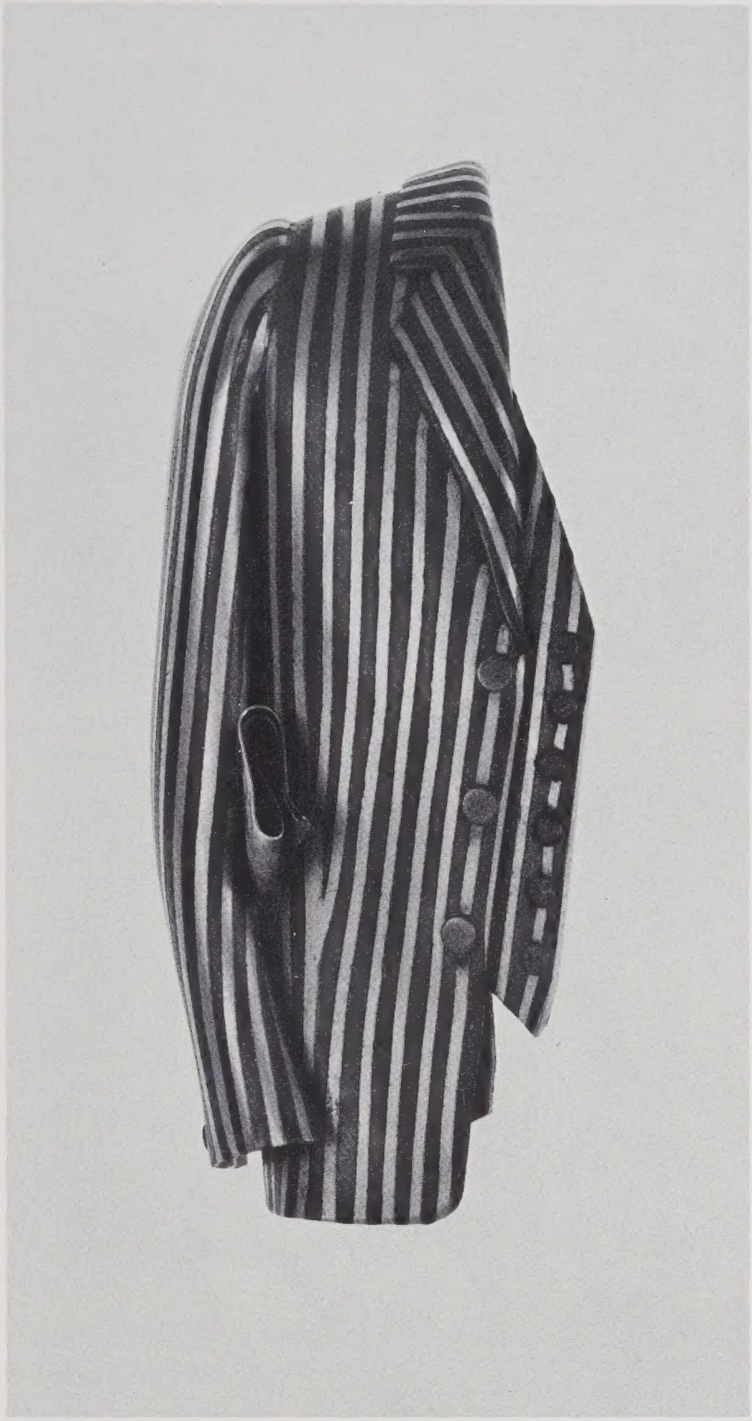
Passing Out
by Marilyn Davidson

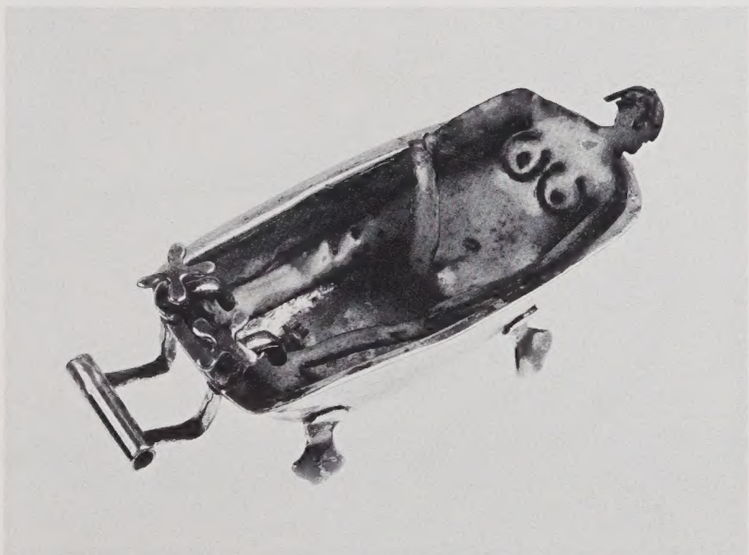
The fourth *Passing Out* show at Goldsmiths' Hall was a dignified display. It had an air of seriousness and the determination to show industry and the public that these new graduates are dedicated to traditional values and the marketplace. There were no wildly assertive egos staking out new visual territory. These art students seemed to want to demonstrate their urbanity and cool willingness to design ob-





Top: Gillian Stringer, *Nine Boxes*, Buckinghamshire College. **Above:** Colin Greer, *Tea Pot*, silver with acrylic handle, Ulster Polytechnic





Top: Sophie Chell, *Half-Jacket Brooch,* silver and gold plated. **Above:** Diana Hesketh, *Pendant with Woman in Bath,* enamel and mixed metals

jects the public can accept as "modern." They are on their way to becoming designers, they are not confused by a wayward desire to make art and this, more than anything else, is what differentiates them from their American counterparts. The hallmarks of the conflict between art and design were nowhere in evidence. There was no funk, no camp, no irony, citicism, sarcasm nor rough edges.

Michael Rowe is well known to American metalsmiths for having accomplished the feat of perfectly balancing an intense sculptural sensibility and flawless technique. His influence on students in this show was obvious, but the style has been retained while the strength of vision has departed. In contrast, a series of boxes from Buckingham College at High Wycombe by Gillian Stringer was a most accomplished form visually and technically, as was a teapot from Ulster Polytechnic by Colin Greer. From Duncan of Jordanstone, Dundee came some of the most interesting jewelry in the show, in a series of four brooches of elegant graphic imagery by Judy McCaig. Sir John Cass school produced no startling works for this exhibition, but it is evident that the direction of the chairman of the metals department is having an impact. Cass used to offer only vocational training but is now embarking on a serious degree program and new ideas are beginning to materialize. The Central School, long regarded as having one of the best English jewelry programs, showed work that was traditional and conservative. Titanium continued to have a place in the jeweler's repetoire and was effective in combination with silk thread in a group of four rigid neckpieces from Birmingham Polytechnic by Carol Jeffries. Mesh, as a lightweight and fresh-looking material for fashion jewelry, was used deftly at Middlesex Polytechnic by Louise Sant. Middlesex has consistently offered one of the most ambitious programs in terms of generating nontraditional approaches to jewelry. As I have come to expect of English metalwork, there was a consistently high degree of skill in execution in all of the work shown. I was surprised to learn that most large objects were of silver and gold plate. The pressures of economics are even making themselves felt at this prestigious show.

Some faculty representing various schools wished that the timing of the show could be differently arranged, as some of their best graduates were not represented. Mid-October is the time every year that the Royal College of Art conducts its examinations of prospective candidates' work and consequently these objects were unavailable. The work on view by graduates of the Royal College was disappointingly dull again this year. Recently the College has taken on the form and attitudes of an academy, and because it offers the only program of postgraduate study in England, it has a monopolistic effect on the direction of British jewelry and silversmithing. Nonfunctional work and antitraditionalism have been firmly discouraged there, and as the best undergraduates are funneled through this institution, they seem to come out in a regular and predictable form. The hierarchy there is due for some revitalizing as several retirements are anticipated and one can't help hoping for an influx of new ideas.

The presentation of the show as a whole was standard, though not inspired. Unfortunately, the labels again this year gave no information beyond the maker's name and school, so functions, materials and techniques were often mysterious. Whatever its shortcomings, the show generates a great deal of interest and provides a forum for young ideas in the field, and for these reasons is always interesting.

Loot
Goldsmiths' Hall, London, England
November 11–December 3, 1980
by Marilyn Davidson

In assessing the value and achievements of the fifth annual *Loot* show, it is necessary to clarify Goldsmiths' Hall's intentions in presenting the exhibition, the public's response and the attitudes of the reviewer. According to Graham Hughes, Art Director of the Hall, of primary importance is the opportunity for newcomers to the field of metalwork to have a forum for exhibition and evaluation. *Loot* provides a showcase for craftsmen and a centralized shop window for the far-flung, sometimes remote, small country workshops. To encourage public discovery and financial survival of these individuals, the show is scheduled for the Christmas sales period and entrance application is open, though juried. In actuality, of the 315 exhibitors, 120 are new this year. The Company takes no commission on any sales and functions as a hospitable environment for purchasers and suppliers to meet. All entries in *Loot* must be prototypes and any design must be reproducible within the limits of hand craftsmanship. For many entrants *Loot* is the sole source of sales income, and comparatively few names of international reputation are participating this year. Among the entrants are graduates of art colleges and apprenticeship programs, hobbyists and those embarking on second careers or avocations. Economic pressures have altered the show. The preponderance of material employed is silver, and the refractory metals, plastics and gold are in the minority.

Mr. Hughes would also like the *Loot* exhibition to function as a launching pad for new ideas in the field and to represent the best of new British silver and jewelry. *Loot* can lay claim, he believes, to representing modern imagination and not merely reinterpretations of old traditions. In fact, I do not believe that this can be so, due to the conflicting attitudes held at the Hall regarding innovation and tradition. The Hall seeks to strike a balance in this show between what is termed "freakish modern design" and sensible, usable products. Novelty often means imperfection, according to Mr. Hughes, and it is the Hall's responsibility to reject bad craftsmanship however good the idea

may be. He is concerned that *Loot* not die of respectability, but his efforts to prevent this consist mostly of accepting the use of nonprecious materials. However, titanium and niobium have quickly established their own clichés and they abound in this often prosaic collection. Of course it is important to remember that this is a show geared for sales and when that is a priority we all concede that other values must become subordinate.

I wonder, though, if I could agree with the Company on what constitutes the best of jewelry and silversmithing in Britain or elsewhere. I do not know if the people participating in the show do so to earn survival money in order to finance other objectives like the making of art. Their numerous dragonflies, miniature animals and simple geometrics are marginally superior to the machine-produced competition. They may be unremarkable but they are well made and functional. Small workshops are worthy of survival because they allow craftsmen to perpetuate their tradition. The real goal of the Hall is to keep the craft alive when so much conspires against it. It attempts to keep the trade in touch with the public, and what the public seems to want is a well made, tasteful object, modestly priced, that expresses their "class" and aspirations. In this way Goldsmiths' Hall executes its duties. But because of this most of the *Loot* show is not of serious interest to artist-metalsmiths who are looking for other qualities in contemporary metalwork.

The pieces capable of provoking sustained interest seemed all the more refreshing and welcome. Sophie Chell's half-jacket brooches were strangely mysterious and lifelike. David Hansel's figurative wood and ivory carvings with inlay were witty and erotic. Diana Hesketh's work totally amazed me with its freshness and humor and complete disregard for elegance in concept, construction or finish. Her hinged female torso pendant that opened to allow an odd little fabric baby to tumble out was delightfully shocking in the context of the rest of the show.

Previous *Loot* shows have taken orders for work totaling 100,000 Pounds and this reassures the Company that they must be doing something right. In England there is at the very least a serious institutional concern for the survival of the designer/craftsman.

Moth Wings: Recent Works in Enamel
Greenwood Gallery,
Washington, D.C.
October 7–31, 1980
by Susan Tamulevich

To translate fragile and remote images—magnifications of butterfly wings—into tangible, precious form was the idea behind *Moth Wings,* an exhibition of the new collaborative work of Belle and Roger Kuhn.

These were not the tired cloisonné butterflies seen in every beginning enamel class. The original imagery was sectioned, remagnified and translated using all the possibilities inherent in enamel, using variations devised by Belle herself. This experimentation was one of the most satisfying aspects of the exhibit. Never forced or awkward, these changes in style, for example, the gradual departure of cloisons for a single expanse of flowing colors, seemed very reasonable. The handsome results confirmed the art of these permutations.

The sterling settings of Roger Kuhn were elegantly simple. Related to each individual enamel, they often reinforced a rhythm or texture from within the design. Only in the stickpins did they seem to have a life of their own, a life with much potential. The use of feathers in some settings made apparent the similarity of the color banding of the enamels to that of a magnified insect wing, to lights at night in a highrise or to starry bands in the sky, and infused the work with more than decorative qualities.

The Kuhn's exhibit left me with a sense of balance and beauty.

Collaborations: Robin Casady, Susan Kingsley, Judith Ubick
Precious Objects Gallery,
Los Gatos, California
September 5–30, 1980
by Robert K. Liu

True collaborations among jewelers/metalsmiths are rare, especially when the parties involved work in different techniques and media. Margaret de Patta and her lapidary Francis J. Sperisen, Sr. comes to mind as one example of such collaboration. Here, two northern California metalsmiths/designers (Casady and Kingsley) worked together with a southern California designer of strung jewelry (Ubick).

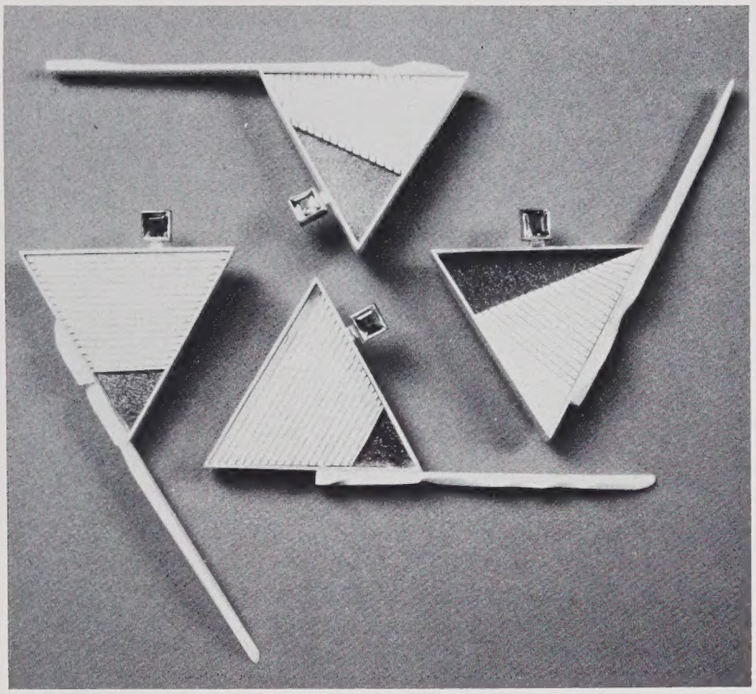
All the metalwork was designed with specific types and arrangements of beads, some were precisely diagrammed so that all components would mesh. For example, one necklace was composed of *shakudo* spacer beads/elements, inlaid with gold and silver and strung with black serpentine beads. Very intricate and difficult stringing was involved in order to achieve the design goals. Stringing thread entered a small hole at one end of the hollow spacer and had to exit by two holes. The *shakudo* pendant involved two entry holes and five exit holes. Such manipulations are not usually encounteed by the jeweler working in metal.

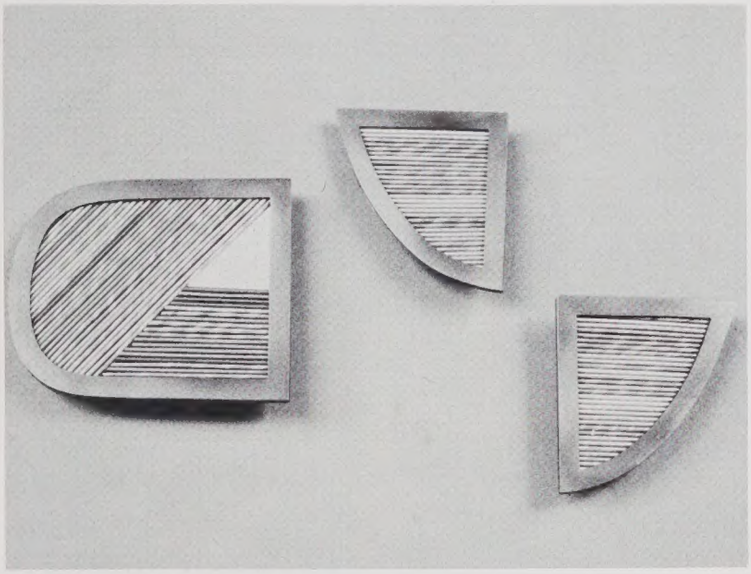
The show consisted of 17 necklaces and three rings, all installed in the window portion of the gallery. Prices ranged from $300 to $1,350. Almost all the necklaces showed interplay between metal components (bottles, beads/spacers) and beads of semiprecious stones, either antique or contemporary.

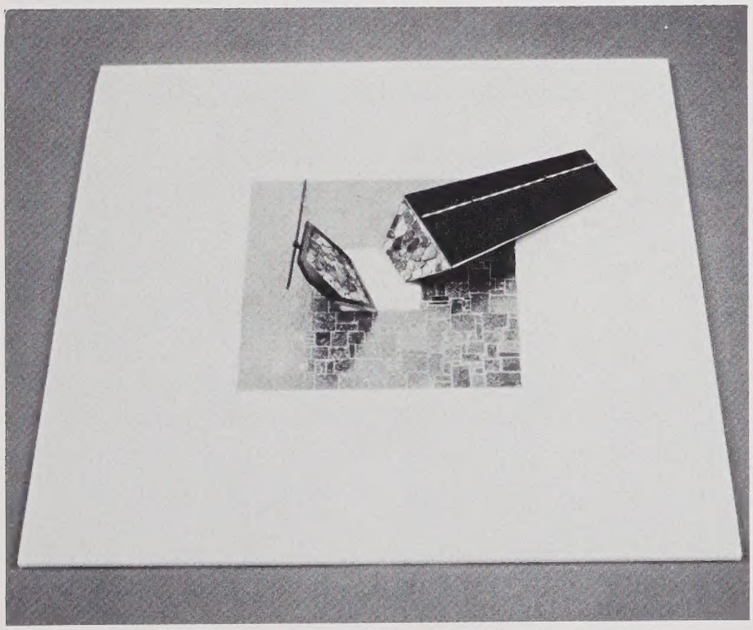
Japanese alloys and metalworking technique added an element of color which complemented or contrasted with the stone beads. One necklace utilized titanium beads and lamb's wool with lurex.

Many of these collaborations by Casady, Kingsley and Ubrick were very successful, presenting the public with eminently wearable jewelry of style and elegance, while also incorporating strong touches of contemporary metalsmithing.

Top: Belle and Roger Kuhn, *Pendant,* silver with enamel and feathers. **Above:** Susan Kingsley: metalwork, Judith Ubrick: design and stringing, *Necklace,* alloy bottle (copper, *shibuichi,* silver, bronze) with jasper beads. Photo: *Ornament*







Top: Ivy Ross/Bob Ebendorf, *Triangular Brooches*, oxidized sterling, silk threads, ivory, tantalum. Photo: Bob Hanson. **Center:** Ivy Ross, *Earrings and Brooch*, titanium wire, oxidized sterling, ivory. Photo: Bob Hanson. **Above:** Ivy Ross/Bob Ebendorf, *Sculpture 3*, white plexiglas, 24K gold foil, oxidized black sterling, tantalum chips, 8x8". Photo: Bob Hanson

Robert Ebendorf and Ivy Ross Collaborative Exhibit
Greenwood Gallery,
Washington, D.C.
December 4–31, 1980
by Gretchen Raber

This show saw the successful product of the meeting of two worlds: the intellectual, conceptual world of the academician and the practical, empirical world of the marketplace. The fundamental significance of the show was that the expression of high-energy artistic statements could and should flourish as cross infusions between that which is frequently preceived as two disparate disciplines: art gallery orientation and industrial production.

The Ebendorf/Ross connection should be recognized as a very special event for not only the work itself but also the process.

The structure of the show was created as one would form an outline for a novel. At first the artists decided on a unity of forms and materials. Continuing dialogue during the following months provided the specifics and fleshing out of the coloration and accents. The presentation was conceived as an environment. Black construction paper grids held each series of brooches on the walls, while the center of the gallery displayed five pedestalled sculptures.

The positioning of the work in the gallery space bracketed the show with examples of the creative direction of both artists. At one end were Ebendorf's cerebrally refined gold and diamond brooches and at the opposite end was the spectral dazzling of Ross's tantalum production pieces you've seen in *Vogue* and *Bazaar*. The central area was devoted to the collaborative work. In this area the free forms of Ebendorf's graphic, tactile sensitivities of subtle line and shape combined with the coloristic, linear, clean statements generated by Ross's textile background.

One large series of brooches consisted of tantalum wires wrapped "candy-cane" fashion, colored, then pressure-trapped with rivets in oxydized sterling silver frames. The shapes of the frames and the pierced sections revealed textile-like patterns of which many were outstanding.

A second extensive series encompassed several permutations of a triangular, ivory stick brooch. Each group within the series used different constructs and combinations of metals, ivory, tantalum, metallic thread and so on. Muted or prismatic colors were employed, depending on the metal. Color was a definite key, as was the use of metals as collage mosaics. Most surprising was the use of gold leaf on metal and plastic, simply glued with gold-leaf sizing. A few other surprises were on hand: for example, egg shells (less successful) and tiny chips of a Chinese newspaper (more successful). The show was undeniably liberating in respect to the use of materials and techniques.

On a conceptual level there were two series that fused the graphic with the sculptural. The sculptures were the most energized and visually exciting in the show because of scale and involvement. Bases of white plexiglas were the stages for small metal geometric objects which incorporated fields of gold leaf mosaic shapes. Oxidized black metal forms revealed tiny glimpses of a jewelry genesis but did not allude to wearability.

Another major brooch series of oxidized sterling, 24K gold leaf and tantalum chips revealed a most refined sense of design, combining various metals to achieve textural and color richness. The majority of the pieces were of small format and economy of statement, however, they produced a maximum impact.

The vitality of this show was the cohesive statement drawn from the strengths of both designers. The exhibit was crisp, succinct, professional. It told a good story.

Architectonic Works in Metal
Greenwood Gallery,
Washington, D.C.
November 6–29, 1980
by Susan Tamulevich

Webster's defines architectonic as having to do with or resembling architecture. Gretchen Raber's recent exhibition raised some interesting questions about the relationship of metal to its design and function and provided some intriguing answers.

Raber's drawings (blueprints?) comprised about one-third of the show. She acknowledges that for her "the drawing is the most important thing. Because I was trained as a goldsmith I translate some of these drawings exactly into metal." These largely silver constructions with white porcelain cloud forms resting on the tops were mounted on the wall in glass frames. Raber explained that "the idea behind the settings was to form an analogy with a constructed building in its natural setting, to show the contrast and balance between constructed and natural forms." Although a good idea, the framing seemed an afterthought in comparison to the thoughtful use of space in the drawings. She adds, "I make the pieces wearable but I don't really care if they are worn or hung on the wall." The only relationship these brooches have to the body are their size, weight and the inclusion of pinbacks.

A sandblasted window with the same style of constructed, angular design and a drawing of fantastic architecture were included in the exhibit. Raber studied architecture as well as metal (metal under Kurt Matzdorf of New Paltz) in college, but finds her architectural training more and more an influence on her work. Her earlier influences, seen in the older (five years or more) work in the show "were every much a result of my European training, affected by Anton Cepka and Claus Bury." Raber spent from 1969–1970 studying at Pforzheim, Germany. But, she stresses, "I feel my work is American. My recent work is more simple, and I feel I'm finally coming to terms with my past."

Raber's new work displays her fine craftsmanship and attention to detail. These new pieces can be divided into two groups: those brooches based upon drawings, using her building blocks of scored

silver forms, cast ribbed plates, ivory clouds and faceted stones, and those representing a more commercial line. More simple and clever in design were the grid belts, brooches, cufflinks and earrings in gold or silver plate. Pieces in stainless steel mesh and nickel were less successful.

Raber's design sense applied to such a variety of items was interesting to see, yet the number of items somehow lessened rather than reinforced the impact of her designs, causing me to view her style as a sort of universal solution. Her future plans will continue to show architectural influence as she has been commissioned to design the communion set and enclosure for a new Catholic church in Crofton, Maryland.

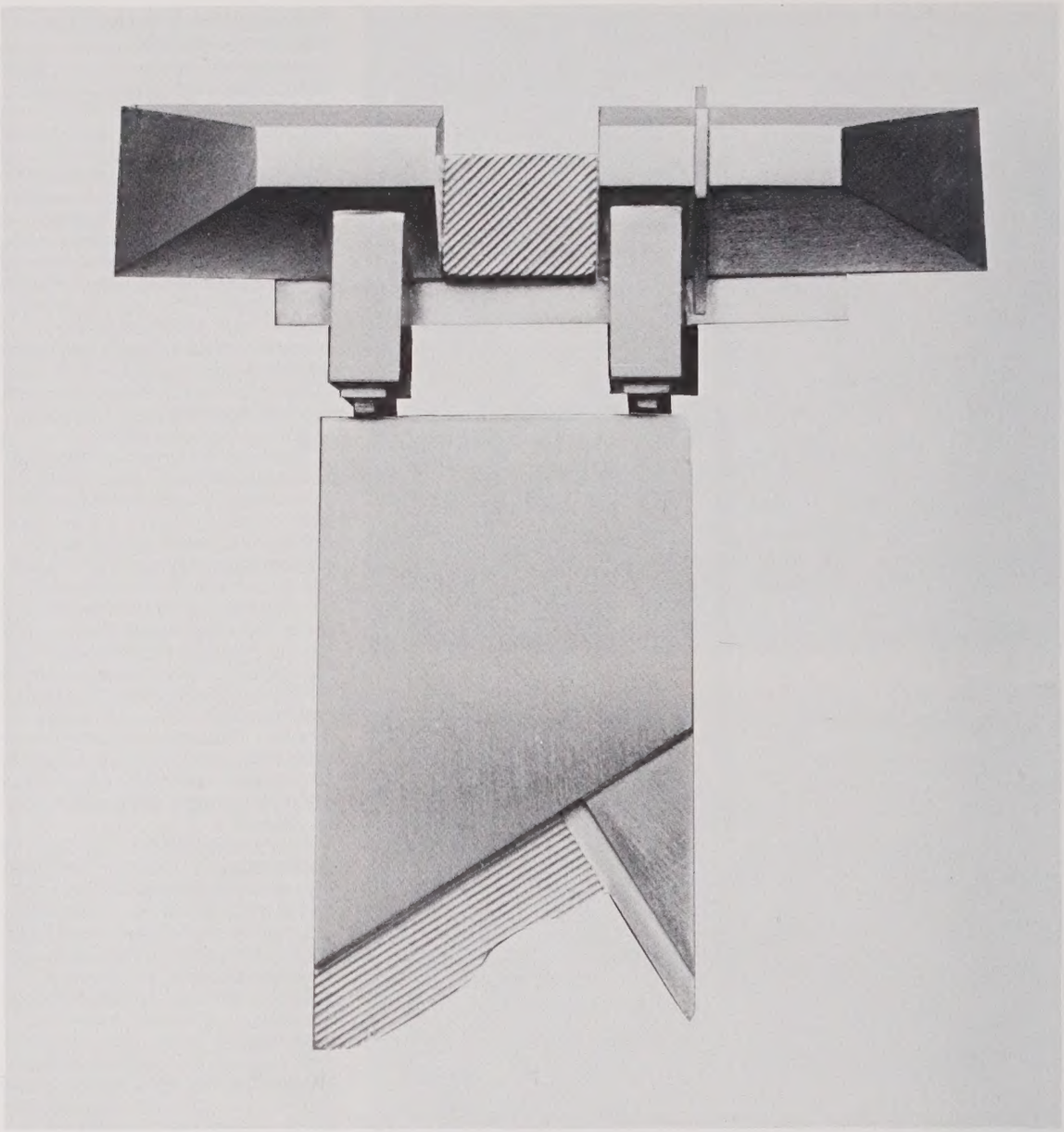
Pat Flynn: Jewelry and Holloware
Gallery of Contemporary Metalsmithing, Rochester, NY
November 14–January 17, 1981
by Ivy Ross

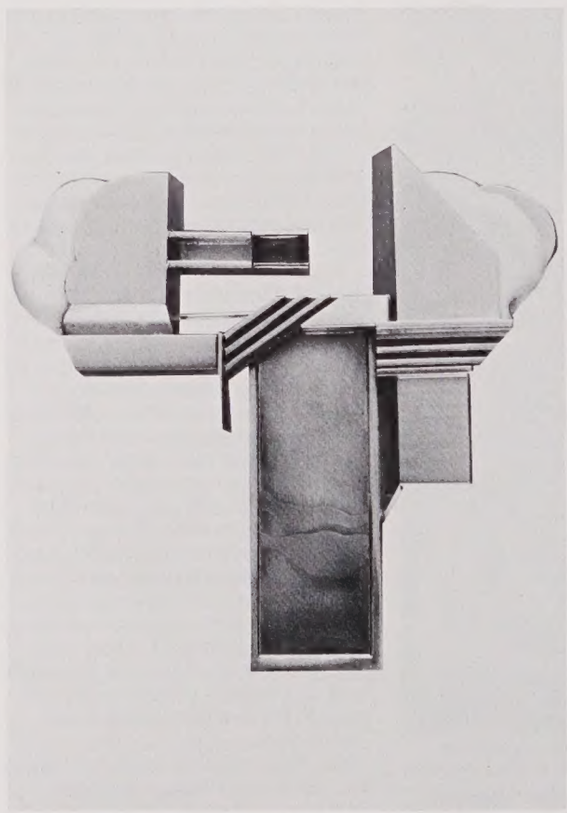
This first one-man exhibition of Pat Flynn's work showed his sensitivity and impeccable craftsmanship in working with unusual, yet complementary materials. Flynn's jewelry has always struck me as precious pieces of poetry—the dialogue made up of slate, diamonds, rusty nails, foils, 14K gold, rubies, glass and pearls. All the jewelry (approximately 35 pieces), including pendants, pins and rings, were on a wearable scale. Included were a series of four beautiful pewter, sterling and bronze cups.

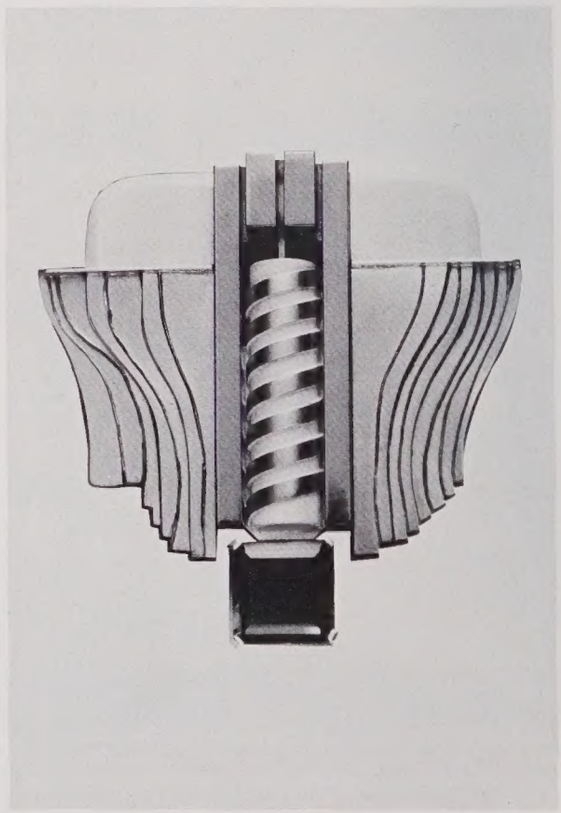
Flynn has always been interested in the use of gold leaf in his jewelry. Previously used with lacquer, this time the foil was trapped under small, square laboratory glass slides, giving the leaf a richer, almost reticulated look. In one series of pins, a combination of gold and silver foil is trapped under the bezeled glass, with 14K gold and semiprecious stones built off of the approximately 1" square format. In another group of four pins, the foil under the glass floats off-center against a panel of oxidized sterling that has had gold leaf rolled and pressed into it, producing an extremely successful contrast.

Flynn's beautiful use of slate was seen in two different series of pins. One group combined the rich surface of gray slate with its natural inclusions and layers, framed in sterling with small panels of titanium, whose colors were repeated with drawings on the slate itself. The other group used gray slate, with a natural brown coloring on its edges, framed in sterling with areas of 14K gold riveted on top. Flynn also showed a group of sterling, 14K gold and precious-stone rings. In the rings, which are usually limiting in their design possibilities due to size, Flynn successfully conveyed much freedom and sensitivity.

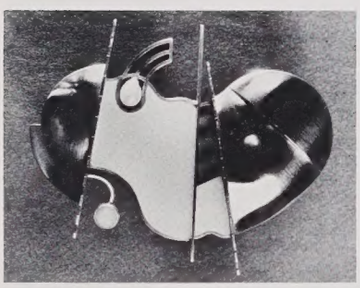
Some of the most intriguing pieces in the show were the pewter cups. Challenged by what he had heard of as "the difficulties of working in pewter" and the desire to create something special to drink from, Flynn created these cups in the fused method so well used by Fred Fenster. After the forms were raised, he delicately soldered ster-

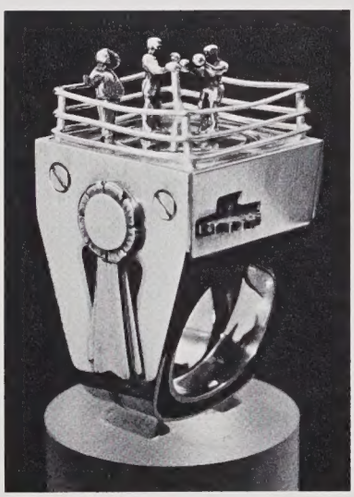






Gretchen Raber, *Three Architectonic Brooches*, silver, porcelain





Top: Pat Flynn, *Cup,* pewter, bronze, silver. **Center left:** Auta Braganza-David, *Untitled Pin,* sterling silver, acrylic sheet, moonstone, pearl. **Center right:** Meryl Greenberg, *Pin,* 14K gold, sterling silver, baroque pearl. **Bottom left:** Mary Lee Hu, *Choker 41,* fine and sterling silver, 18K gold. **Bottom right:** Barbara Walter, *The Prize, Featuring Golden Boy,* silver, gold, copper, brass and plastic, 1½" high.

ling and bronze wire in a freeform pattern around the edges and top of the vessel, oxidizing the background.

This show was a wonderful showcase of Pat Flynn's excellent sense of design, creative use of materials and flawless craftsmanship.

Auta Braganza Davis, Meryl Greenberg, Mary Lee Hu, Barbara Walter
Synopsis Gallery, Winnetka, Illinois
November 31–December 27, 1980
by Janet Koplos

Synopsis Gallery regularly shows fine metalwork, usually functional. A summer exhibit, "Metal/Non-Metal" was an exception to that rule, but this exhibit of contemporary jewelry followed the more usual course. There was no overriding theme; it seemed more likely the four metalsmiths were chosen for contrast. Hu represented the tradition of elegant objects prized for their beautiful form. Walter concentrated on ideas and puckish humor. Braganza-Davis had a cool, contemporary look akin to hard-edge painting, while Greenberg seemed to take her inspiration from somewhat surprising objects in nature.

Hu showed five chokers, three of woven wire and two of solid silver with pendants that employed the weaving technique. Her choker #46 was a twill-woven tube—controlled, precise, restrained. Choker #50 took the same form but the tube was split along its length, giving it a rough, expressive energy. Choker #59 might have been seen as the same concept, but opened up, flattened. Rather than the spring tension of the form providing a closure, as in the other two, this one used a pressure clasp.

The other two pieces exploited the Art Nouveau vocabulary of double curves, tendrils, teardrop ends, always languid and graceful, with the pendant parts suggesting the more rigid weaves of basketry. The style and effect were definitely her own—anyone familiar with jewelry today would recognize these as Hu works. She most definitely has *not* gone stale with the idea. Despite the sense of naturalness and "rightness" of these objects, they were neither dull nor repetitive nor predictable.

Walter seemed focused on the *idea* that execution must be only incidental, yet these were specific to the medium. The puns were jeweler's jokes: for example, "Only a Little Boar Ring" included a tiny, cast silver you-know-what, and the ring's circumference was embellished with natural bristles, presumably mowed from a hairbrush. The ring entitled "Human Race" had three moving sections. One band had joggers, one had walkers and the third had two sedentary types enjoying the view from a park bench. Four of the five rings exhibited incorporated movement—another had a boxing match in which figures revolved, and yet another—"Gopher Broke"—incorporated a roulette wheel and a rodent that split in two to reveal a poker hand and a pair of dice. These were essentially one-joke lines, but were carried through so effectively that their charm was irresistable.

Braganza-Davis created an entirely different mood, with clean, hard, bright surfaces in silver and acrylic, primarily. An untitled pin began with a biomorphic shape in colored acrylic which was visually sliced by lines of silver. A honey-colored moonstone and a pearl were unexpected elements in the piece, as in several of her other works. They were held away from the body of the piece by curving stalks of metal, and the associative suggestion, at least in this piece, was that they were splashes resulting from the hard slashes of silver lines in the pulpy, organic shape.

Other pieces suggested the precision of machinery, and one neckpiece created the illusion of architectural space. On a clear acrylic neck tube hung a pendant of silver and black plastic in converging lines that implied a room. A moonstone with a spiral tail was centered in the "space" like an altar or signal light.

Greenberg's forms were subtle, and my first reaction was that I saw no particular direction or related imagery in the pieces. But on reflection, I realized that my association in most pieces was either something seedlike or insectlike (insectuous?). These were small, refined, low-key. One pin was clearly a moth, and another of sulphur-treated silver inlayed with gold reminded me of the serrated legs of crickets. A larger, nonfunctional piece, about six-inches long, was titled "Subtle Snare." It incorporated soft protrusions of chamois between ribs of silver, perhaps suggesting a seed more than an insect, but with two fragile appendages trailing below.

Metalmorphics
The Ontario Crafts Council,
Toronto, Ontario
November 6–30, 1980
by Jennifer Place

Upon entering the Ontario Crafts Council's gallery to see the *Metalmorphics* show you were greeted by three silver faces, life masks of Beverly de Jong, Sherry Otterway and J. Maureen Wilson. Their presence not only invited you to see the work, but immediately suggested that it would be far from ordinary.

The viewer was not disappointed. The three artists showed work that was linked not by surface resemblance but by their common commitment to shape metal into structures that challenge the eye and progress the state of the art a step further.

The artists met through Sheridan College in Mississagua, Ontario, where Bev was a teacher and the others students. Friendship evolved simultaneously with the growing awareness that each was creating forms in jewelry that were highly interesting to the others. The decision to collaborate on a major show was easy, a reaction to the pressures of commercialism. They gathered slides and a few pieces and approached the Ontario Crafts Council. Several months later they had been accepted.

Bev de Jong, the most experienced jeweler of the three, showed two series: mirrors and disc/pendants. The mirrors could be called small sculptures—layers of

complex feeling caught within a frame. But they are also personal objects meant for use as well as for the adornment of the user. The largest mirror was begun during Bev's studies at Cranbrook and was not completely finished until recently. The handle, made from a sheet of bronze and raised, has a glistening smooth surface that is interrupted near the bottom by areas that have been etched and filled with silver. Handmade chain mail in silver and brass drips from the bottom of the handle. The mirror back is a small stage setting containing an ebony torso with an armor type of helmet and a copper and silver plume. The background has a reticulated surface and areas of bronze mesh. The mirror side is enhanced by a photo-etched self potrait, minimal but accurate.

Smaller mirrors reveal other concepts: a torso hiding inside a frame that can be seen only when you look closely into the mirror's depths—a mirror that began as a small square jewel but soon grew legs and sprouted hair. Another shows the recollection of a small girl in Barbados through a torso made of ebony, wrapped with electrical wire and finished with feathers, appropriately titled *Blackbird*.

The wood and silver pendants, earlier pieces, began as circles and grew in countless directions, gaining depth and texture through carving, inlay, riveting, color and other manipulations. These pendants are metaphysical pieces, allowing such opposing feelings as threat and comfort, heaviness and delicacy.

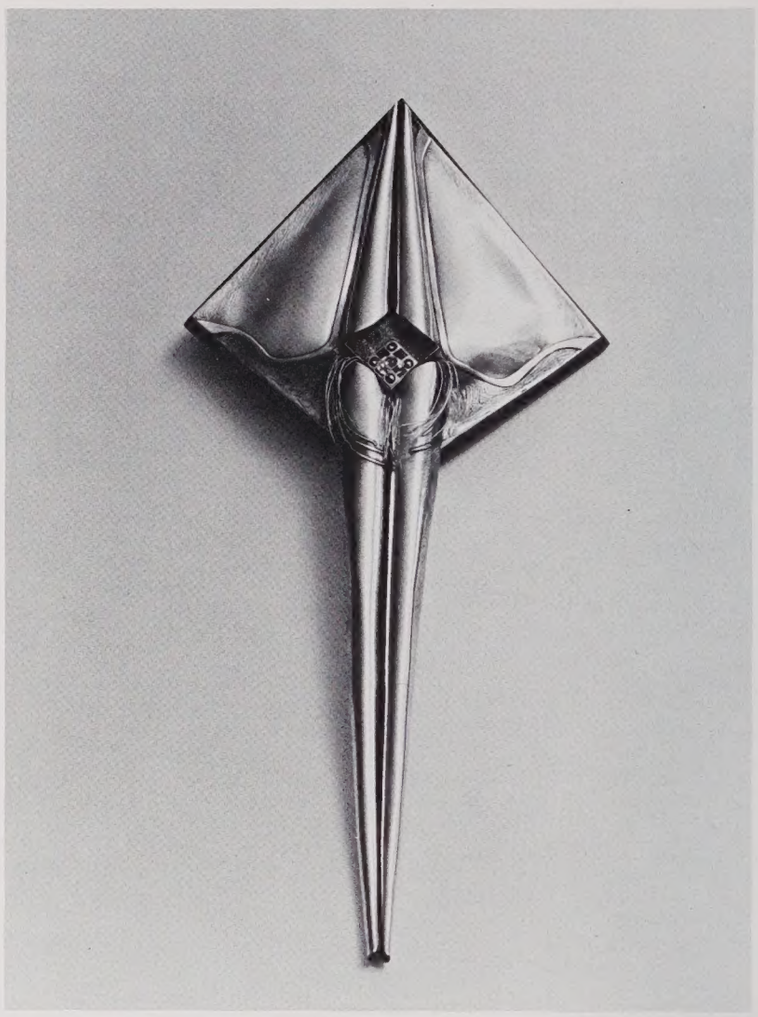
Born in Calgary, Alberta, Bev attended the Alberta College of Art, then furthered her studies at the Haystack Mountain School of Crafts in Maine and at Cranbrook in Michigan, where she studied with Richard Thomas from 1975–76. She apprenticed to silversmith Frank X. Phillips from 1967–69, then turned to teaching at the Alberta College of Art. From 1978 on she has been a part-time instructor at Sheridan College. Her work has been included in numerous group and one-man shows during the past decade, and awards have included Best in Show from *Ontario Crafts 78*.

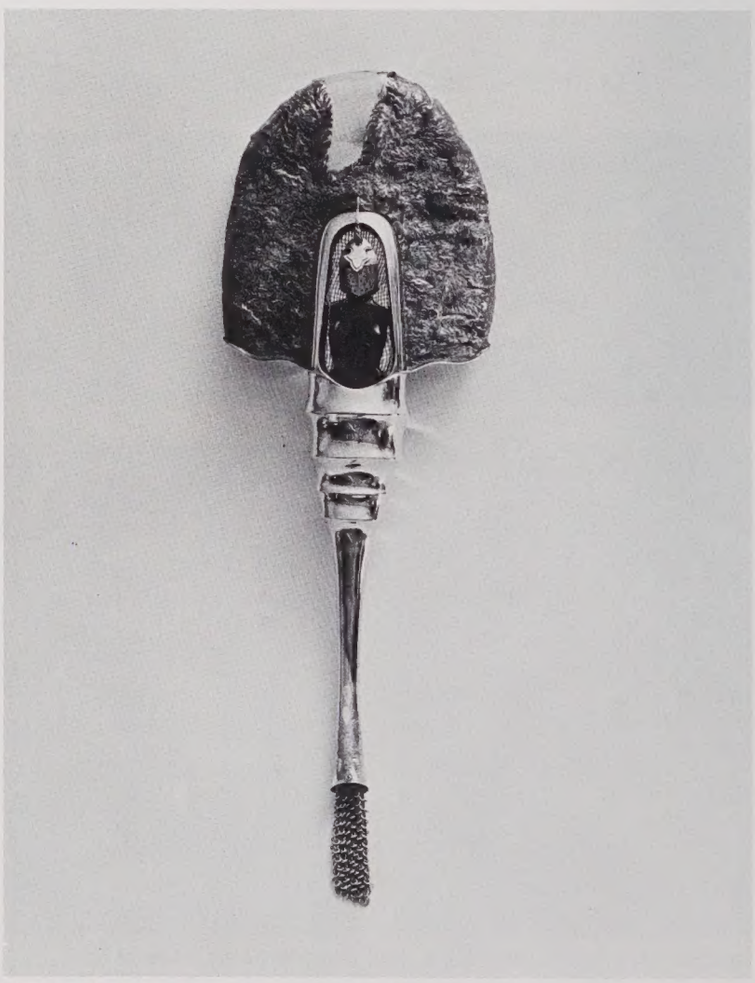
Sherry Otterway's ingenious pieces blend strength with humor, outrageous concepts with beautiful forms, interest with the macabre. Her work is decidedly a statement against conventional jewelry. It is neither pretty nor inviting to wear, yet each piece has been designed in a way that, once experienced, is very comfortable to wear or touch. But initially the pieces can be a bit shocking: bone beaks reach up from textured silver bodies. Glistening metal hairs threaten to scratch your skin. Sherry has been greatly influenced by a love for animals, so it was an easy transition to begin using bits of real bone in her work rather than just bone shapes. A neckpiece, for example, begins with four flat sheets of silver raised into three matching curves that end in a small animal skull. The surface of the piece is interrupted by copper hairs that can be brushed one way and not the other. A smaller piece, *Mama*, includes the image of an octopus beak carved in ivory and set in a body of silver. *Polly Wants a Juggler* has a green epoxy beak with teeth and tongue which, when you turn it over, has veins and such in the back. The work is both charming and inviting, yet dangerous looking. The same is true of a series of knives that Sherry began for her father. The steel blades are ground rather than forged and the handles are made from exotic woods and touches of brass. The shapes are smooth and flowing, the blades sharp and heavy. Eroticism also plays a part in Sherry's work. Male and female orifices are abstractly treated with interest and a bit of humor. The shapes are sensual, but not overstated.

Sherry was raised in Surrey, England, but came to Canada and attended the Sheridan College School of Crafts and Design during the mid-seventies. Since graduating, she has been a resident craftsman at the Harborfront complex in Toronto, where the public can view a variety of artisans at work in open studios. She has also taught chasing and repoussé there. Her work has been included in shows at the Harborfront, Sheridan College and the Ontario Crafts Council Provincial Show.

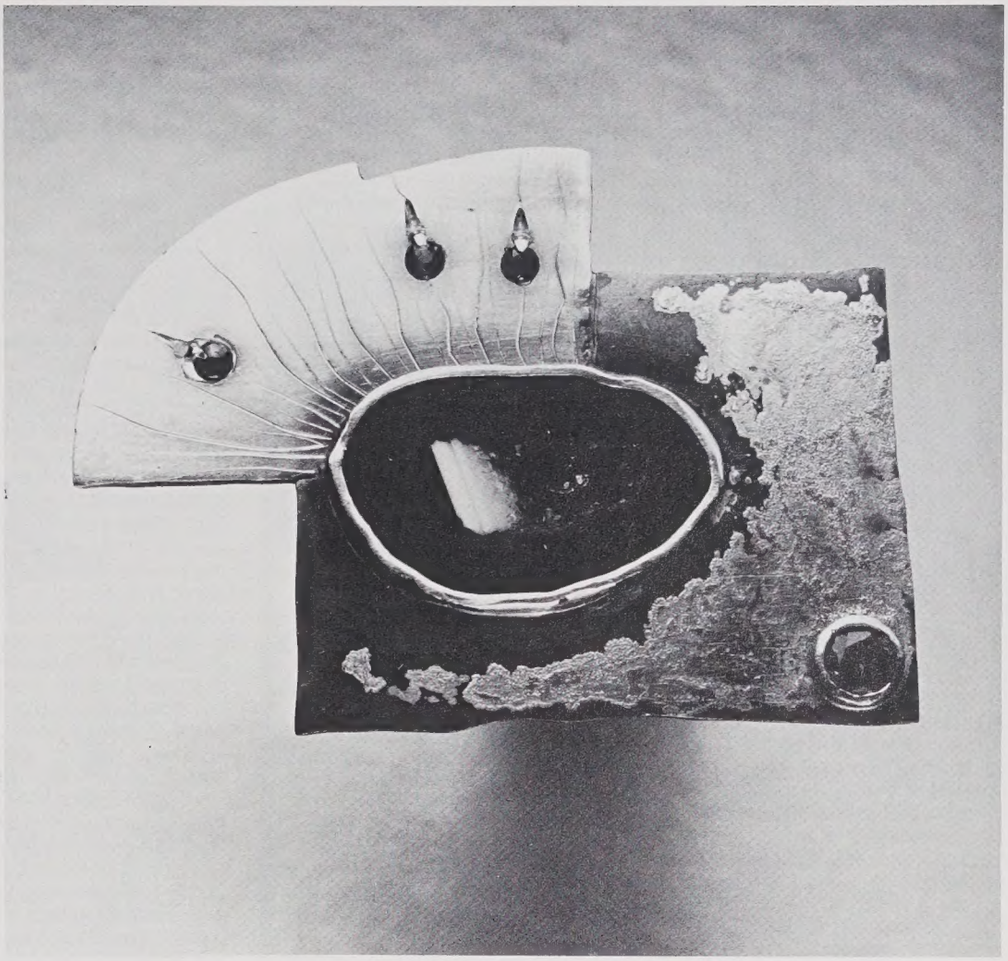
J. Maureen Wilson develops truly magic pieces, tiny jewels that affect the charisma of the wearer. They are cosmic, intricate and highly personal symbolic statements of her basic philosophy. Visually they are small space-age jewels, full of tracery created by hatch marks and etched lines in the silver surfaces. Bits of colored theater gels or tiny gemstones twinkle like stars, which to Maureen represent truly good spirits. They are pale, incandescent, shimmering and glittery jewels. Shapes are mainly triangles and pyramids, again influenced by myth, magic, energy, numerology, higher forms of being. *Cosmic Trigger,* for example, uses a purple pyramid and a green tourmaline to protect the wearer. *Sewn Kind* includes a red background gel, triangles, stars and a mother-of-pearl button. Other pieces combine found objects such as a squashed quarter (didn't everyone put pennies on the railroad track to be flattened by a train?), a bit of an old ivory ruler, or mother-of-pearl buttons that have been reshaped. Lines of copper or mashed gold chains add further areas of color and texture. Maureen's work is delicate, evocative, precious—each a small poem that bridges the gap between maker and wearer.

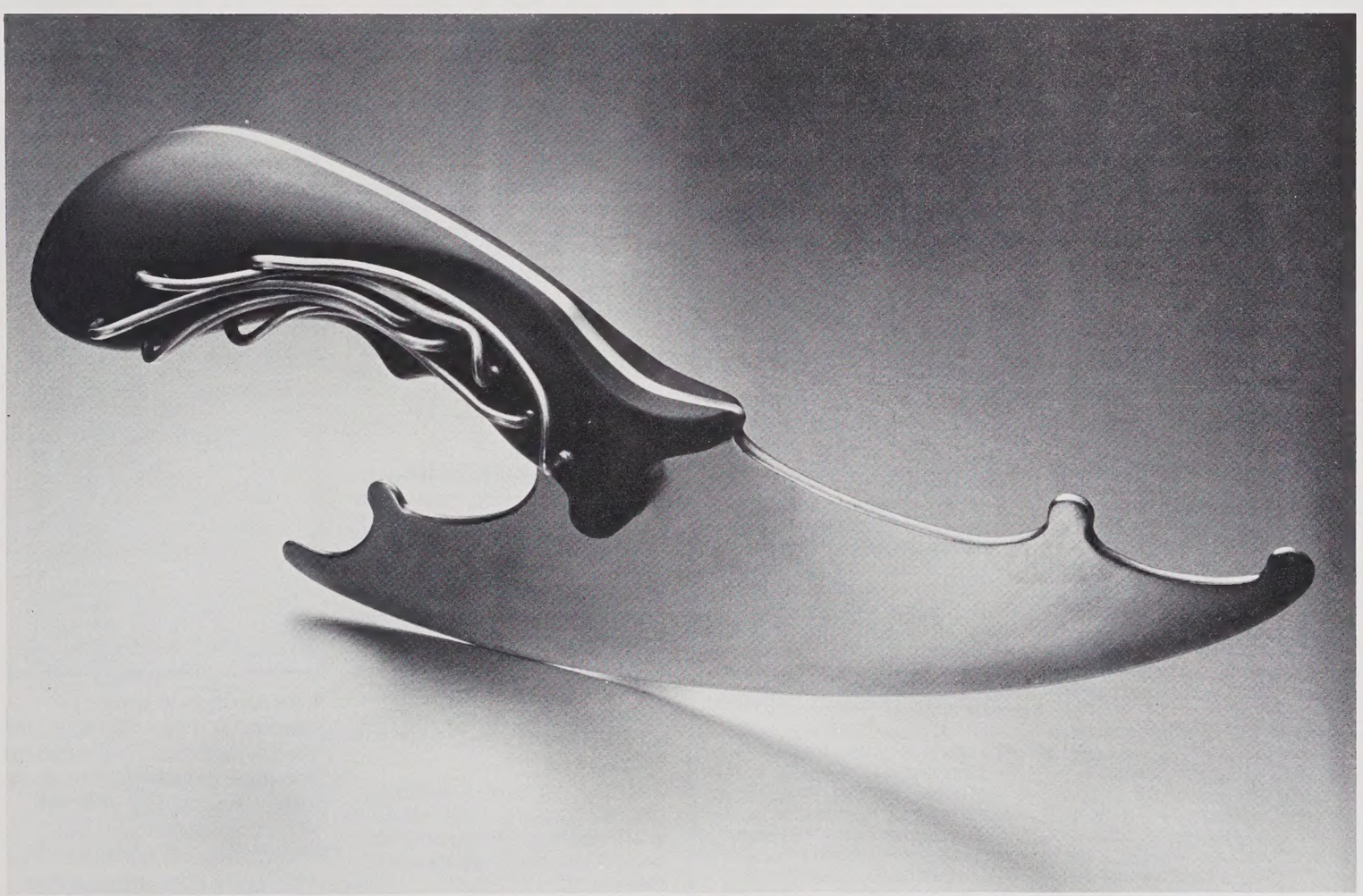
Maureen was raised in Vancouver, British Columbia, and, like Sherry, came to study at Sheridan. She also took courses in glassblowing with Daniel Critchton, knifemaking with Adam Smith, and ceramics with Wayne Sayer. She worked part-time in jewelry repair for shops in Vancouver and Ontario, and shows of her work have included those at Sheridan College and the regional and provincial shows of the Ontario Crafts Council. In 1977 Maureen won the award for Jewelry Excellence from her secondary school, and in 1980 she received Third Prize in the Sheridan College Student/Faculty show at the Prime Gallery in Toronto.





Top: Bev DeJong, *Bionic Woman* dresser mirror, silver, tourmaline, epoxy resin, wood and mirror, 8"x18". Photo: Dave Olive. **Above:** Bev DeJong, *Self Portrait* dresser mirror, bronze, copper, silver, ebony and mirror, 6"x17". Photo: Dave Olive





Top: J. Maureen Wilson, *Life Blood* pin, sterling, ebony, green tourmaline. Photo: Ben Hogan. **Top right:** J. Maureen Wilson, *Lunar Eruption* pin, copper, sterling, fine gold, rubies, thunder egg, green sapphrie. Photo: Ben Hogan. **Below left:** Sherry Otterway, *When All Else Fails* neckpiece, sterling, copper, snapping turtle shell. Photo: Ben Hogan. **Above:** Sherry Otterway, *Different Shades of Blade* knife, D-2 steel, ebony, nickle and copper, 20x11cm. Photo: Ben Hogan

Book Reviews

The Werkbund: History and Ideology, 1907–1933, Edited by Lucius Burckhardt, translated by Pearl Sanders. Woodbury, NY: Barron's, 1980. 178 illus, 120 p. $17.95 cloth

The growth of crafts as an economic and artistic force in contemporary American life is producing a healthy curiousity about its antecedents and parallels.

A number of books have appeared lately that explore the English and American versions of the Arts and Crafts Movement with its emphasis on the handmade object and underlying social and esthetic ideals.

The other side of the coin is presented by *The Werkbund: History and Ideology,* published in connection with a traveling exhibition that opened in Munich and went on to the 1976 Venice Biennale. The 14 essays selected describe the birth and flowering, primarily during the Weimar Republic, of industrial design as a discipline and explore its social, political and esthetic objectives. The book's relevance and timeliness lies in the fact that many of the issues and concerns addressed by the Werkbund members are similar to those that face us today.

Founded in 1907, in the dying days of the Jugenstil, the Werkbund was a free association of artists, architects, craftsmen, industrialists, writers, publishers, businessmen, and teachers . . . a group of "the most intimate enemies" so described because of their conflicting and often bitterly opposing points of view. It included among its earliest members such giants as Gropius, van de Velde, Behrens, and Olbrich.

Although the Werkbund as a group had no well-defined or monolithic doctrine, its members did hold certain ideas in common. Of primary importance was that they all stood for quality.

The Werkbund's origins reflected much of the spirit of the English Arts & Crafts Movement as a protest against commercialism and the effects of capitalism that forced people to produce and use objects of inferior design and shoddy workmanship. The group early realized, however, that instead of turning its back on industry and returning to the handcraft tradition as the English had done, the way to "overcome the evils inherent in industrial production was by cooperating with it to produce well-designed and well-constructed objects." Art was seen not as a luxury but as an economic force. Activity was to be in the united action of art-industry-commerce.

Conditions in Europe in the aftermath of the first World War, seen as a product of industry, intensified Werkbund ideas about the role of the crafts as a source of renewal. "There is no substantial difference between the artist and the craftsman" declared the Bauhaus manifesto of 1919. Moreover, crafts were regarded as an "absolutely spiritual activity," standing apart from art only in degree not through principle. In establishing the Bauhaus at Weimar, Gropius represented that faction within the Werkbund that, disillusioned with the effects of industry, wanted to return to the ideal of handmade object, "to the old idea of craftsmanship concerned not with the functional esthetic of the machine but with the kind of work that is patiently developed and imparts to its object a definite shape." The Werkbund's yearbook for 1920 featured the crafts of bookbinding, tapestry weaving, embroidery, batik, metalwork and jewelry.

The 14 essays that comprise this volume explore the history and development of the Werkbund in terms of its conflicting, ambivalent, contradictory and opposing ideas and objectives.

There is no question about the importance of the subject nor the seriousness with which it has been handled. Profusely illustrated in black and white, the photographs and reproductions of drawings vary greatly in quality (though not in interest). They focus on the group's architectural contributions.

Unfortunately, however, the typeface, both in style and size, makes the reading very difficult and unpleasant. Judicious editing might have provided a more coherent transfer of information by eliminating the redundancies in the text. A chronology and perhaps some brief biographical notes would have been helpful. Prior knowledge of the period would certainly add to one's appreciation of the material. There is no index.

In spite of these drawbacks, this book is a valuable contribution to the further understanding of a group and design movement whose influence has been so far-reaching and pervasive on both sides of the Atlantic. —Joanne Polster

Beginning Jewelry: A Notebook for Design & Techniques, Star Pub., $6.95 by Roger Armstrong

The critical element to keep in mind while reading this notebook is stated plainly in its preface: "This text is to be used as a supplement to lectures; not as an end in itself." So do not look to rank this publication in the same category as the Morton or Von Neumann books you're familiar with. You'll find no photographs, no slick graphics. It's a spiral back binding with all material printed on graph paper. This, the author explains, is to make it feel like a notebook and encourage students to write other information in it as time goes on. This is a clever thought, but the lines are perhaps too hard on the eyes of the reader to be practical—plain white, or at least softer lined graph paper would have sufficed.

I find myself wishing I could be in the classroom with Roger as he lectures and demonstrates from this notebook. I feel like I'm reading a letter from my Aunt Harriet as she trys to write a descriptive recipe for cheese blinzes. A bit of this, a pinch of that. But when you make it, it somehow doesn't taste the same because she isn't there to go through all the little steps she didn't take the time to write down in her letter. For instance: on page 113, using radishes to patina copper a soft brown color. Sure, following the description will give some areas of the copper a soft brown color. But only those surfaces which are very clean and free of oils and resistant matter. Blotches of soft brown are what you'll get from the instructions on page 113.

Turning to page 59, I look to a technique I have had a good deal of varied experience with, repoussé. The first thing I don't understand is a pitch bowl containing so little pitch. The metal is stuck down so low that it will be pretty hard to reach. Pitch is usually mounded up over the top of the bowl so as to afford easy access from all angles. This may be just the quality of the drawing which is a bit distorted. Distortions in illustrations appear several times as in the drawings of the needle file on page 9. It's so short and stubby as to be confused with the regular hand files on page 8. Returning to the pages on repoussé, the use of a wax block is mentioned. Now, I have never seen nor heard of this, but that's not my point. If after 13 years of experience with repoussé I'm not familiar with using a wax block, I wonder how many other people would like to know what type of wax is used—microcrystalline, parafin, beeswax?

This is a notebook geared specifically to Roger Armstrong and his way of working and teaching. If I were to use it with my students, I would have a lot of questions to ask Roger first. I read over page 60 (again on repoussé) about 10 times and the statements have no beginning, no ending, no punctuation and I can't make heads-or-tails of their meanings. I'm sure if Roger were here demonstrating right along as I read the notebook it would all come clear. But he's not here, so I think I must continue to rely on my own set of handout-type notes, which, no doubt, he would find as confusing and incomplete as I find his. But then, my notes are not for publication. It isn't practical nor realistic to expect instructors who might want to use such a notebook to be able to fill in so much between the lines. —Marcia Lewis

Books Received

Foxfire 5, ironmaking, blacksmithing, flintlock rifles, bear hunting, and other affairs of plain living, edited by Eliot Wigginton (Anchor Press/Doubleday , pb, $6.95)

Metalworking by Peter Scott; *Silversmithing* by Frances Loyen; *Direct Metal Sculpture* by Trevor Faulkner (Thames and Hudson, pb, $9.95)

Diamonds, Myth, Magic, and Reality, edited by Jacques Legrand (Crown, $50)

Pricing & Promotion, A Guide for Craftspeople by E. Patrick McGuire and Lois Moran (American Craft Council, pb, $7.50; $5.20 to ACC members)

1981 Craftworker's Market, edited by Lynne Lapin (Writer's Digest Books, $12.95)

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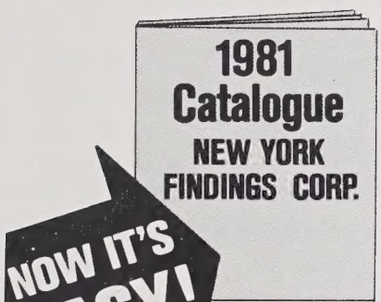

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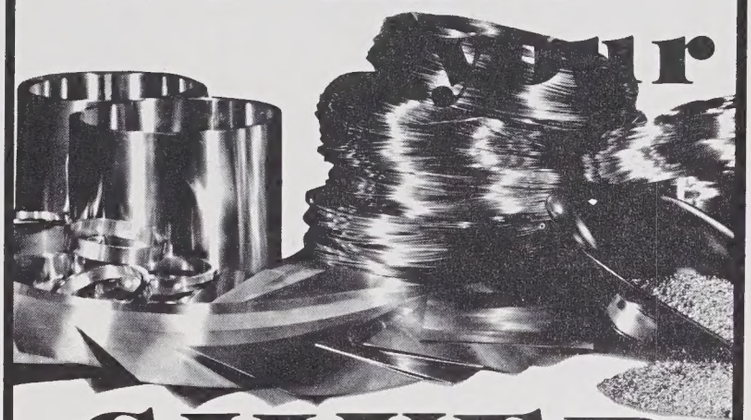

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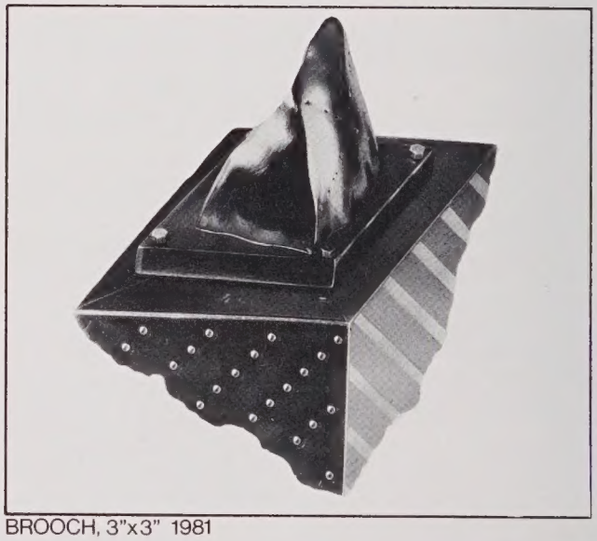

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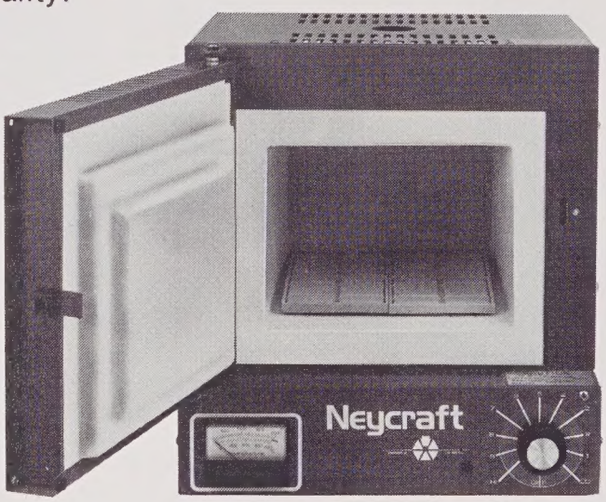

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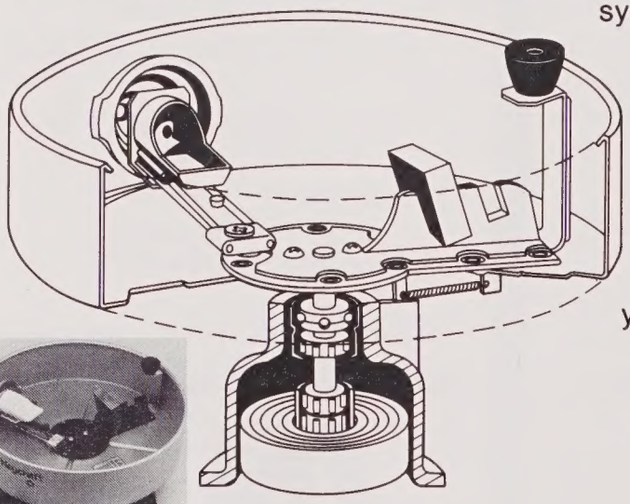

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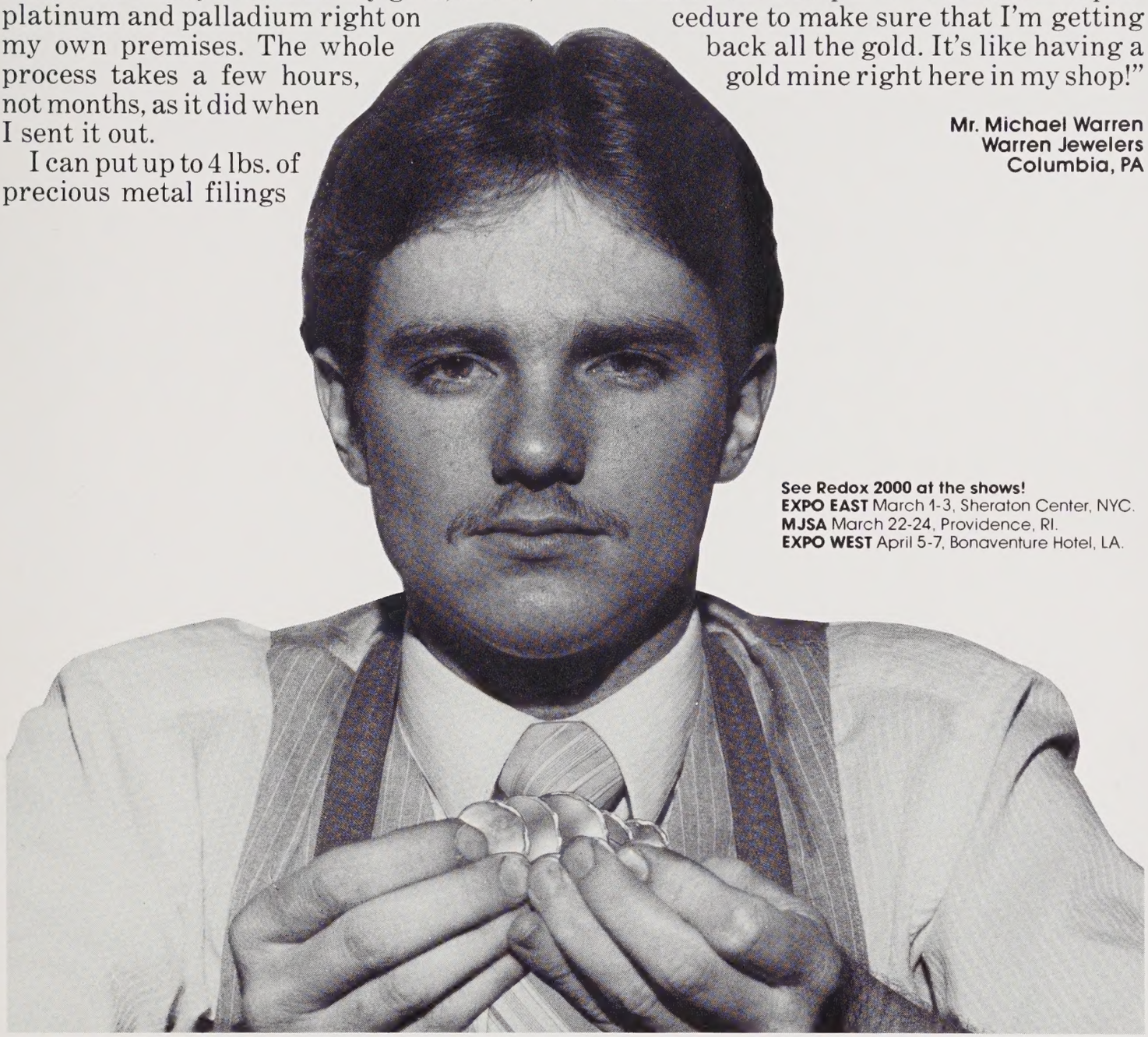

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